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Culture in External Relations and Cooperation between Europe and Egypt

Montserrat Casanovas i Olivares

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**CULTURE
IN EXTERNAL RELATIONS AND COOPERATION
BETWEEN EUROPE AND EGYPT**

Doctoral thesis
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I wish to dedicate this research to my family, and especially to my parents.

Abbreviations

AA	Association Agreement
AHDR	UNDP Arab Human Development Report
ALECSO	Arab League Educational, Cultural and Scientific Organization
ALF	Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures
ASBU	Arab States Broadcaster Union
CCIs	Cultural and Creative Industries
CFF	International Cairo Film Festival
CIBF	Cairo International Book Fair
COE	Council of Europe
CSO	Civil Society Organization
CSP	Country Strategy Paper
DAC	Development Assistance Committee
DG	Direction General
EA	Euromed Audiovisual
EC	European Commission
EDF	European Development Fund
EEAS	European External Action Service
EEC	European Economic Community
EH	Euromed Heritage
EHDR	UNDP Egypt Human Development Report
EMP	Euro-Mediterranean Partnership
ENP	European Neighbourhood Policy
ENPI	European Neighbourhood Partnership Instrument
EU	European Union
EUNIC	European Union National Institutes for Culture
EUROMED	Euro-Mediterranean Partnership
EYID	2008 European Year of Intercultural Dialogue
FDI	Foreign Direct Investment
HDR	UNDP Human Development Report
HR/VP	High Representative/Vice-President
IFCD	UNESCO International Fund for Cultural Diversity
LAS	League of Arab States
MENA	Middle East and North Africa
MDGs	UN Millennium Development Goals
MoU	Memorandum of Understanding

MPCs	Mediterranean Partner Countries
MSs	Member States
NCMP	Non Communitarian Mediterranean Partner
NIP	National Indicative Programme
NGO	Non Governmental Organization
ODA	Official Development Assistance
OECD	Organization for Economic Cooperation and Development
PMU	Programme Management Unit
RSP	Regional Strategy Paper
SCA	Supreme Council of Antiquities
SDGs	UN Sustainable Development Goals
TEU	Treaty of the European Union (<i>Maastricht Treaty</i>)
TFUE	Treaty on the Functioning of the EU (<i>Lisbon Treaty</i>)
TMCs	Third Mediterranean Countries
UAE	United Arab Emirates
UfM	Unión for the Mediterranean
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations for Development Programme
UNESCO	United Nations Education, Science and Culture Organization
WHL	UNESCO World Heritage List
WIPO	World Intellectual Property Organization

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Summary

Culture in the context of the international relations and cooperation between Europe and Egypt includes from the institutional level, the cultural diplomacy of the European Union and its 28 Member States at an individual level as well. Among them, several European countries with a long presence, historical ties, and economic interests in Egypt. In this context, the different cultural policies are embedded in the external actions of the bilateral cultural relations and cooperation, where the cultural projection is a component of the cultural diplomacy as a form of *soft power*.

This research identifies some quantitative indicators and qualitative aspects of the European bilateral relations, and makes a detailed analysis of which is the present situation of culture in the context of the international relations with a strategic country of the Arab region like Egypt. Getting an insight into the different facts allows to identify the different exogenous and endogenous factors jointly with other elements to consider, including priorities, strategies, instruments and activities. Actions taken into consideration are those from the European Union, and from some of its Member States, which are reviewed and compared in a systematic way. The result offers a broad and comprehensive perspective of the presence of culture in international relations and cooperation in the particular case of Egypt. The analysis carried out allows concluding an insufficiently structured place of culture in the European external relations and cooperation with Egypt, the missed coordination among the different actors involved, the individual interests, and some incoherencies as well.

I. INTRODUCTION

1. PRESENTATION

The present research has as primary objective to get a deep insight from an empirical perspective and with qualitative and quantitative data on which is the role plaid by culture in the bilateral relations and cooperation of the European public sector, including the static dimension of the cultural diplomacy towards a particular country. In this case the selection refers to a strategic country of the Mediterranean region and traditionally considered as a cultural referent in the Arab world¹, like it is Egypt. Because of that, the presence of culture in the bilateral relations with Egypt of each European country or the EU can follow as strategy not only the individual country, but also a regional interest, focused on the Arab context, the Mediterranean region or the Islamic world.

From a cultural perspective, culture is considered in its broad approach following the definition included in the *México Declaration on Cultural Policies* (1982). Therefore, if traditionally the instruments considered for the analysis of bilateral cultural relations were the foreign schools or the cultural institutes, in this case, the analysis becomes wider, since the real cultural presence in the different actions is directly or indirectly present in many other actions and institutional instruments, like the museums, the archaeological institutes, the universities, the research institutes, the development agencies, or the media.

Since some of the priority objectives of cultural diplomacy is the cultural projection, in a specific country the promotion of language and culture, together with the increase of the cultural influence are some of the main priorities. Nevertheless, the economic value of culture in the international stage, with the promotion of the national cultural and creative industries, or with the investment in third countries can also have a priority role. It is in this point when culture and commerce meet, and where sometimes there can be a confluence between the cooperation to development projects and the individual economic interests as well. With the effects of the economic and financial crisis from 2008 the budget of some European institutions abroad have seen a reduction in the budgets. Sometimes the access to the EU funds can facilitate the implementation of some initiatives of the European countries abroad.

The international presence and the role of culture within the bilateral relations is conditioned by the definition of external cultural policies and the priorities and strategies in its bilateral relations with third countries. Sometimes the external policies can have a close link with the internal cultural policies as well, being a projection of the internal priorities in the international context. The institutional structure and the competences of each institution can also influence in the role of culture in the bilateral. Aside of that, there are other relevant factors that can be determinant in the bilateral relations with an specific country, like the historical background or the bilateral political and commercial relations, among others.

The European presence in Egypt analyzed includes a selection of some individual EU Member States and the European Union. Aside of the diversity of the EU Member States, the focus is on the five more populated countries of the EU: France,

¹ The concept of Arabicity is defined by the use of a common language, the Arabic.

Germany, Italy, Spain and the United Kingdom². They are the most populated countries of the EU. In addition to that, some of these countries play a bigger role, since they represent half of the PIB of the EU and its military capacities (Lefebvre, 2016: 46-47). Nevertheless additional countries can be included in some relevant cases.

The way how fit together the cultural presence and projection of each European country and the different cultural actions of the European Union is one of the aspects that this research is considering. The value of culture in each national strategy is a priority over the European one.

The analysis of the determinant facts for the bilateral cultural relations with Egypt, together with the quantitative and qualitative data identified from each country, and with empirical data and information, allows the comparison of which are the different strategies, institutions, structures, cultural fields or initiatives. As political and timing framework, the reference is the launching of the Euro-Mediterranean partnership in 1995 by the European Union, when culture began to be present in the different EU cooperation policies towards the Southern Mediterranean countries, and including Egypt.

The study is divided into seven chapters. Following an introductory chapter, the second one presents the conceptual framework related to culture, including culture in international relations and a particular focus on the Euro-Arab context. This focus includes the present process of definition of the role of culture in the EU external relations, the conceptual framework of the EU cultural diplomacy, and the presence of culture in the EU policies towards the Mediterranean region. The third chapter offers a historical background, including a glance of the recent historical facts in Egypt and how the European presence in Egypt has been in the past, and which marks a ground for the bilateral relations of some European countries, especially if there is a colonial past. The fourth chapter includes a comparative analysis of the different instruments of the different European countries for the implementation of their respective external cultural policies, in their bilateral relations with in Egypt. It starts with a glance on the way how each country s presenting the external cultural policies in their ministerial websites. These external policies determine the external cultural actions. It followed an analysis of the different bilateral relations of the European countries with Egypt. It continues with the national cultural institutes, the scientific archaeological cooperation, a relevant aspect in Egypt. Also it includes the higher education, the research, the cooperation to development and the media. The fourth chapter offers the culture in the EU bilateral and multilateral relations with Egypt. The fifth chapter focuses on culture in the bilateral and multilateral relations with Egypt. The sixth chapter includes the contrast of the hypothesis.

² After a EU membership referendum held on 23 June 2016, the United Kingdom officially requested art. 50 of the Lisbon Treaty for leaving the EU on 29 March 2017, launched the negotiations for the "Brexit" process.

2. PURPOSE OF THE RESEARCH

International relations can be reviewed from different perspectives. One of them is through culture. In general, a lecture and an analysis of it from this specific point of view has been neglected, attracting much less attention comparing to other issues, like the political science, the international law, or trade and commerce. The cultural perspective offers a mirror of the reality and can contribute to a better understanding of the external relations and on what is happening at other levels, usually considered as more relevant in the foreign policies and the traditional diplomacy, like the politics, economic or military issues. At the same time, this cultural perspective needs a transversal focus to offer a real insight and overview of the actual scope, due to the multifaceted feature of culture considered in its broad approach.

From a general field of international law, there are some studies on the international society (Truyol Serra, 1993), or centred in culture within this particular framework of the international context (Gamarra, 1998; Fernández Liesa, 2012). From the political science, there are some original perspectives on the international relations from a cultural standpoint (Harvey, 1991), or on the rules from the multilateral institutions (Fonseca, 2010).

In the last years, there has been an increasing interest in the cultural diplomacy as a way of national projection abroad especially for its involvement and as a tool of *soft power* (Nye, 1990 & 2004). Different authors have defined and analyzed the conceptual term of cultural diplomacy (Cumming, 2003; Schneider, 2004) or presented it in a central position in the international relations (Bound, Briggs, Holden, *et al.*, 2007). Other contributions have focused on the role of the stakeholders and the competitiveness of culture at international level as *soft power* (Holden, 2013).

There is some literature of cultural diplomacy dealing with specific issues, like democracy (Aspden, 2004), the public and private investment in cultural exchange based diplomacy (Ayers, 2010), or how cultural exchanges can contribute to the improvement of the image of a given country (Bellmay & Weinberg, 2008).

Related to international cultural relations and cultural diplomacy there is an important part of the literature done by French specialists (Roche & Pigniau, 1995; Dubosclard; Grison & Jean-Pierre, 2002; Chaubet & Martin, 2011; Rolland, 2004). Another approach to the cultural history of international relations (Dulphy; Frank; Mattard- Bonucci & Ory, 2010) tried to define the kinds of international cultural relations and to describe the ways of working. There are some studies on a concrete case of the cultural and scientific international presence of a European country (Lane, 2011).

The *British Council* has been quite active analyzing the role of culture in the United Kingdom's international relations as a strategic issue and linking culture as vital issue of its external policy. A report is offering an economic approach, with a focus on an fixed period (Taylor, 1978), or addressed to a particular regional area like the Middle East (Vaughan, 2005).

Concerning the European Union as an international actor, some works have a focus on its international relations and the EU external policies (Barbé, 1995, 2000 & 2010; Beneyto, 2011; Lefebvre, 2016). Other more specialized researches and reflections are on the cultural presence in the EU external policies. More recently a specific approach and presenting an overview of culture in the internal and external EU

policies (Becerril, 2011 & 2015). Also there are several contributions on the EU cultural dimension of the EU foreign policies (Fisher, 2007 & 2008; Miller & Yúdice, 2004). There is a research on the economic and institutional components of the EU cultural policy too (Pérez- Bustamante Yábar, 2011). In addition to some examples questioning the cultural component in the EU external policies (Dodd; Lyklema; Dittricht van Weringh, 2006). There are also some remarks on the new strategy on EU cultural diplomacy (Raj Isar, 2013 & 2015). Also, a clear issue related, as the exporting culture of the European Union, sometimes closer to the economic relations and the trade and commerce of CCIs (Sacker, 2014; Henze & Holfram, 2014). In this specific case is important the vision of economics of culture (Thorsby, 2001 & 2010). Otherwise, there are recent examples analyzing the EU cultural diplomacy in some geographic areas, like in Russia (Zonova, 2013), Asia (Vandewalle, 2015), or Brazil (Azpíroz, 2015).

From the cooperation perspective, an innovative focus of the cooperation with a focus South-South (Ojeda Medina, 2016), specifically on international cultural cooperation (Galenskaya, 1986), or on the contribution of culture to development (Martinell, 2010).

In general, there are few studies focused on geographic areas with a cultural unity, like the cultural relation of the West with the Arabs (Berger, Plas & Huyguens, 2008). But few works have been studying some particular cultural policies towards a specific geographic area like the Arab world. But one example is on the Spanish policies, including the cultural projection towards the Arab-Islamic world (González González 2010; López García & Hernando de Larramendi, 2010). More recently, an analysis of the cultural diplomacy and international relations in the Middle East, and specifically between Syria and Iran (Von Malrzahn, 2013)

Concerning an innovative study of the cultural policies of some Arab countries (Mawred Al Thaqafy, European Cultural Foundation & Boekmasntudies, 2010), and a doctoral thesis on an analysis of some indicators related to cultural policies and development in the Arab world (Mehadji, 2014).

Studies presenting some practical examples, or on the phenomena of the cultural mainstreams at international level (Martel, 2012), on new strategies for the external projects of culture (Marco & Otero, 2012). There are not a lot of studies introducing quantitative or qualitative empirical data for a systematic analysis. One of them focuses on the human resources of the French cultural action and cooperation (Haize, 2012), offering an innovative perspective, or trying to define a typological approach of cultural diplomacy (Roche, 2006).

Finally, there are some previous works on the comparison of different European countries from the cultural perspective at the international level. A book on *The Cultural Approach: Another Way in International Relations* (McMurry & Lee, 1947) already suggested a cultural perspective taking several countries as a reference³. In this book the authors traced the official propaganda and activities since 1900 and especially after the 1st World War, as key instruments of foreign policy of a selection of countries, where there were already private initiatives, especially in France. The authors remarked the connexion between foreign policies and international cultural relations when stated that "in view of their increasing use as an arm of foreign policy

³ Including Britain, France, and Germany.

by governments through the world , no nation can afford to ignore these programmes or to underestimate their importance"⁴.

Among the first examples of a comparison of several countries, there is a study carried out by Louis Dollo, also analyzing several countries, but centred in the history of cultural diplomacy from the institutional point of view (Dollo, 1964). Later Anthony Haigh (1974) in *Cultural Diplomacy in Europe*, focused on the evolution of the European government activities in the sphere of the international cultural relations (France, Italy, the Federal German Republic and the United Kingdom). After that, there have been other examples of multi-country approaches in international cultural relations (Wyszomirski; Burgess & Peila, 2003). In some cases, the comparison has been on some of the European cultural institutes exporting the national culture (Paschalidis, 2009), or comparing different European cultural external actions (Fernández Leost, 2015).

One of the purposes of this research is to get a deep insight of the scope, dimension, and role of culture in a particular context of international relations, involving different actors and stakeholders, as part of a broader and determinant context of the Arab country. In addition to that to contribute to the definition of a methodological approach analyzing the role of culture in international relations, otherwise still missing.

⁴ Cited by MORGENTHAU; H. J. (1948). "Book Review- 'The Cultural Approach: Another Way in International Relations'" *American Journal of Sociology*, vol.53, no. 5, March 1948.

3. OBJECTIVES

3.1. General objectives

The overall purpose of this investigation is the identification of which are the different aspects to consider for understanding the real dimension of culture in the international context from the government perspective, and to get a deep insight on what is the role playing by culture in the European bilateral relations. The aim is to understand and to have a complete idea of how culture is present in the international relations of Europe with a particular country, Egypt, including the bilateral relations and cultural projection of the European countries and the different European Union actions with cultural presence. The identification of the different elements to take into account, together with actors, actions and instruments, and activities, can contribute to understanding how is the presence of culture in this specific context and how the role of culture has been evolving. Gathering all elements and detailed information, allows to make a realistic analysis on the subject of this research.

3.2. Specific objectives

The specific objectives of this study relate to the identification and analysis of the different elements and aspects which should be considered to get a complete overview of the subject, namely: actors, actions, tools and strategies, and the relation among different actors. After an initial recognition of some determinant contextual facts, it follows the priorities, strategies, instruments and activities, and later a comparison and analysis of these different aspects to consider. A final verification on how the cultural presence and projection of these European countries at bilateral level fits with the role of culture in the EU policies and strategies. Together conform an European presence abroad in an particular relevant country of the Arab world.

A first step reports the identifications of relevant cultural, historic, political, economic or social facts determining the individual cultural relations of the selected European countries and Egypt.

Secondly the definition of specific areas of bilateral cultural relations and the determination of reliable indicators for their verification, not only from a qualitative perspective, but also with a quantitative approach the kind of bilateral relations. This gathered information allows to compare the different national strategies, structures, and main actions with objective data.

It follows the identification of the bilateral and multilateral relations of the European Union and Egypt. And finally the verification on how the individual interests, strategies, and individual cultural diplomacy of the different EU Member States fit with the role of culture within the EU external policies.

4. STATEMENT OF THE PROBLEM

Europe is linked culturally, historically and geographically with some of the Arab countries, and it is sharing with some of them the Mediterranean Sea, a region witness of interchanges and encounters of different cultures along history, but also a place of differences and conflicts. As a result, nobody can be indifferent to the extraordinary cultural richness and diversity in this region but neither to the big distance that sometimes seems to be between the different countries from European and from the Arab region, a distance that can be perceived bigger or shorter depending on the events that are occurring in a wider international context.

Culture and its role within the of international sphere has been often overlooked. Usually culture is not considered as a priority issue in the context of international relations. The priorities are mainly focused on economic and political issues despite that often cultural issues are more present that it seems at a first glance. This happens when we are talking on the European relationship with third countries, more especially with the Arab countries, and in this case with Egypt. These countries are geographically much closer than other parts of the world, but at the same time sill so far, especially when we talk on cultural and mutual knowledge.

Presently the EU is trying to define a strategy for its cultural diplomacy as part of its international presence beyond its borders. The European presence in a strategic country of the Arab world and the Mediterranean region like Egypt is formed by the EU-28 countries with a common commercial policy, but keeping the individual competences at the cultural level. These two subjects are directly involved in the diplomatic tools abroad, and culture is included in different cooperation to development programmes and projects funded.

4.1. The role of culture in the international relations

In a globalized world, and with the presence of new emerging powers, the role that culture can play in the international stage has become more relevant than before. Nowadays there are more instruments of *soft power* (Nye, 2004) with strategic objectives, like culture, which has an economic component too (Throsby, 2001 & 2010), which cannot be ignored especially in the context of culture and development and after the definition of the . The international presence of the European Union as a global actor, together with the European countries at individual level conform an European international presence. This presence includes culture as part of their external policies and in their international relations with third countries. In these international relations there is a confluence of culture within the internal policies, inserted in the policies related to the external relations and its internal projection.

The strategy of each country can include culture in different ways. The different strategies are organized using a variety of tools and instruments, as part of the cultural diplomacy as defined by Cumming (2003), Schneider (2004), Arndt (2005), or Chaubet & Martin (2011). Even sometimes there can have an intention of showcasing culture as a national branding (Arndt, 2005), to become more attractive and more competitive with the other nations. An analysis of the presence of cultural aspects in its real and empirical international dimension is necessary considering the different aspects,

including explicitly or implicitly cultural issues involved. Nowadays a public cultural diplomacy requires, not only the traditional national institutes for the promotion of language or culture. It also refers to a set of tools, instruments, and activities related to cooperation to development projects. In addition to an international presence with schools, universities, the mobility of artists, students, teachers and researchers, the involvement of national museums, touring exhibitions, the media, translations, publications and its distribution, or an audiovisual industry. All these aspects together offer a more accurate picture of the real presence and dimension of culture in the bilateral international relations.

Each country defines its external policy and maintains its cultural ties with other nations. The background of these relations can be diverse, as different is its target depending on each national interest, means and strategy. Taking into account that culture can be considered as a way of *soft power*, it means as a way how to persuade and attract, as opposition to the concept of *hard power* (Nye, 2004), particularly in the context of external cultural actions. The different forms of these activities in a particular country like Egypt offer a deep insight showing a diversity of typologies among a variety of European countries and the different interests as well.

Cultural relations differ from the interaction of national interests since cultural affairs are products of intangible factors such a nation's ideas. The national interests as a symbolic definition of people's identity determine how they may respond to the rest of the world. Furthermore, cultural relations are broader than the interplay of national interests focused on security or economics because they include cross-national interactions such migrations, tourism, educational exchange, etc. Furthermore, cultural relations deal with the interrelationships of individuals and groups across national boundaries (Iriye, 1997). Concerning the actors and stakeholders, the term cultural relations is inclusive and accommodate all range of players, from diplomats to individuals, and includes public policy, civil society, education, business, or cultural bodies. Respect to the communication focus, it emphasizes a two-way communication.

4.2. Culture and international relations in a specific geographical and cultural context

In a complex region of the world like it is the Arab region, it is possible to read cultural cooperation and relations as a mirror of political and economic relations. Cultural issues of the EU with Egypt are shaped in a more extend context and included in the European Union's portfolio of cooperation and aid to development with the countries of the Mediterranean region. The multifaceted and transversal profile of culture, especially in an area where there is a rich diversity of cultures, is closely linked to its context, which includes social, economic and political aspects. All these aspects are within an intricate framework, where all elements are closely interrelated especially culture and society, and it is not easy to isolate them individually, often influenced by the local, regional, national and international political events. One relevant feature of the region is its political complexity, and the presence in its soil of unsolved and longstanding conflicts which affect not only all countries of the region, but also the international scene. In this context, culture is often used as part of the diplomatic toolkit, as a tool of soft power. Otherwise, international relations are constantly affected by new constraints, but they also have new tools, like the external cultural

ties, which are a way of expression and an essential way of international influence (Raymond, 2000).

Since the start of the cultural diplomacy by France, many other countries followed its example. The fall of the Berlin Wall in 1989 meant a new period of the international relations and the end of the Cold War, a time where cultural diplomacy was widely used by the two confronted political blocks. Meanwhile, the culture was mostly used during the period of the Cold War for political purposes, since the end of Cold War, culture and identity rather than ideology have been increasingly recognized as key forces shaping global order (Kozymka, 2014). The 1990s were the years of consolidation of the European Union with the accession of new Member States. A few years later the *Barcelona Process* was launched starting the cooperation with different Southern and Eastern Mediterranean countries. But there were some EU MSs countries with already a long presence in the region, in some cases with a cultural presence in some concrete countries. Their cultural existence in some countries of the area was done firstly through schools, an initial presence followed by the different national cultural institutes. Since then, cultural institutes have been traditionally considered as the primary instrument of external cultural policy.

More recently, and since the 2000s the Arab region has been the stage of some changes with repercussions in all over the world. Egypt, as a country of reference, offers an example on how new tools have been introduced in the cultural relations, and how all elements have been evolving with the general context. The instruments of cultural diplomacy have changed and extended, and there are new forms, like the foreign universities or the media. Scientific and cultural relations have become closer because they share some cultural issues like cultural heritage which has the two sides. In general, with the globalization process the scope of cultural diplomacy has become broader and more diverse, which also includes new regional and international powers. The international framework has also been changing, where the role of culture has been increasingly recognized as a contributor to the development of the economy, especially after the elaboration of some indicators by UNESCO to measure the contribution of culture to development. Culture is also linked to the human rights issue and also closely linked to the sustainable development, as recognized by the *UN Special Rapporteur in the field of cultural rights* since her appointment in 2009⁵.

4.3. Coordination among the different European actors abroad

From another side, following the *principle of subsidiarity*, the EU does not have competencies on culture from EU MSs. Therefore, each EU MSs has its national policy, foreign cultural policy, and decides the role that culture plays in its external policies and international relations. Meanwhile, the EU is funding cooperation to development programmes where EU MSs are participating. Following a realist approach, there could be a competition among states in the distribution of power among them. Despite that a European collective interest could potentially exist, the international cultural cooperation is still a field of interstates competition and the research for the power (Chaubet & Martin, 2011: 104). The European interests would always be dependent on

⁵ United Nations (2009). *Resolution 10/23 Independent Expert in the Field of Cultural Rights*. New York: United Nations– Human Rights Council. 26 March 2009.

EU's bigger member states (Hyde-Price, 2006). And a competitive identity will be linked to a national strategy (Anholt, 2007). Or even a race of soft power in a world where culture and international politics are in an interdependent relationship and where nations are increasingly seeking to increase their *soft power* (Holden, 2013).

The objective of this research is to answer some questions like: How can be analyzed the bilateral relations with quantitative and qualitative data? Which is the real scope and dimension of culture in the bilateral relations of a particular country like Egypt? Which are the primary policies behind the own strategy of the countries? Which are the exogenous factors that are determinant for the bilateral cultural relations? Are there still some cultural links coming from the past determining the existing bilateral relations? Which are the most relevant instruments of cultural diplomacy in a changing environment? How are the EU external relations and cultural diplomacy, and which are its guiding principles in Egypt? How fits the cultural diplomacy of each EU MSs and the cultural diplomacy of the EU? Is there an European joint cultural projection or only the projection of some of the EU MSs in Egypt?

The main hypothesis is that culture in the European Union's external relations with Egypt is very conditioned by the role of culture in the bilateral diplomacy of its Member States. Culture as part of the external policies and bilateral cultural relations of each EU MSs include actions conditioned by their individual institutional structure, strategy and interests in the country. In general a joint European cultural action is missed, and there is not coordination among the different actors involved, where individual interests are above the European ones.

The different historical backgrounds, economic and political interest, institutional structure, competences and instruments of each EU MSs can determine not only its individual cultural diplomacy as a form of *soft power*, but also its participation in EU funded programmes and projects, which indirectly can also contribute to their individual cultural diplomacy, projection and influence in Egypt, and also to some individual economic interest in the country.

5. METHODOLOGY

The methodology applied for the validation of the hypothesis of this research will be the hypothetic-deductive, and it will follow different steps:

I. Mapping of culture in the international relations

II. Definition criteria of analysis

- Exogenous factors
- Endogenous factors

III. Researching, collecting and analysis of documental sources and quantitative and qualitative data:

- Systematic collection of information
- Literature and publications review
- Press and media review
- Official web-sites
- Official documents, reports
- Specialized reports and articles
- Quantitative data: statistics from
 - Primary sources (statistics elaborated with data from official reports)
 - Secondary sources: official reports, IIOOs, and NGOs

IV. Empirical work:

A research from the field and from the personal and professional experience allows to give a perspective that provides information coming from down to up, differently when the information follows the opposite direction (from the top to down).

- Participation-based observations
- Interviews:
 - Conferences
 - Institutional communication
 - Semi-structured interviews with selected persons
 - Interviews from other sources (press, books, web-sites, TV programmes, etc)
- Personal photography and visual documentation

V. Identification of case studies

VI. Comparative analysis of results by sectors

VII. Elaboration of conclusions and final document

II. THEORETICAL FRAMEWORK

1. CULTURE AND INTERNATIONAL RELATIONS

In the policies of international cultural relations within the context of cultural policies, there is a confluence of two logical frameworks of governmental intervention: the cultural framework, and framework of the external relations with third countries.

There is a cultural logic within the cultural diplomacy of the public diplomacy. It takes into account the national context of the cultural policies in the definition of culture in the context of the international relations. Due to a different development of culture in the framework of external relations respect to the cultural policy, it makes necessary to consider the issue of the cultural intervention in third countries.

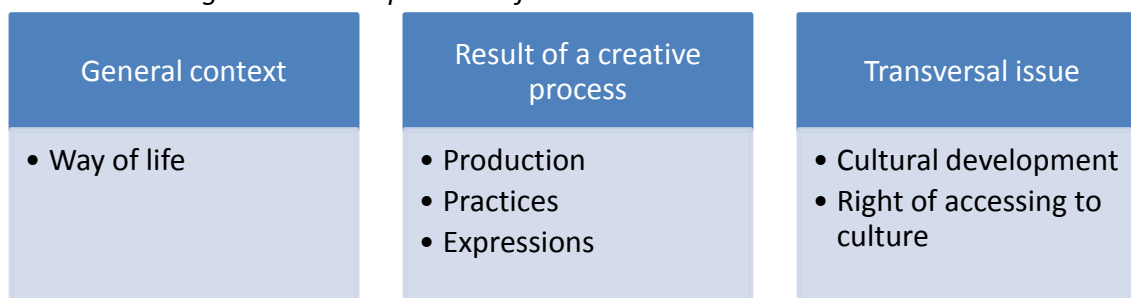
1.1. THE SCOPE OF CULTURE

During the 1980s there were several international instruments including culture but only as literary and artistic production (Gamarra, 1998: 68). Later, a definition of culture in line with the conclusions of the *World Conference on Cultural Policies* (MONDIACULT, Mexico City, 1982), of the *World Commission on Culture and Development* (*Our Creative Diversity*, 1995) and of the *Intergovernmental Conference on Cultural Policies for Development* (Stockholm, 1998) was the following (UNESCO, 1982: 3):

Culture can be considered as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group including not only the arts and letters but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs.⁶

This definition was ratified in the *UNESCO Universal Declaration on Cultural Diversity* unanimously adopted in 2001⁷ (UNESCO, 2001: 4-5).

Figure II.1 - Perspectives of culture in international relations



Source: (Stavenhagen, 2000)

⁶ UNESCO (1982). "Mexico City Declaration on Cultural Policies". *World Conference on Cultural Policies*. Mexico City, 26 July- 6 August 1982. Paris: UNESCO.

<http://portal.unesco.org/culture/en/files/12762/11295421661mexico_en.pdf/mexico_en.pdf> (26/5/2013)

⁷ It was adopted in the 31st session of the General Conference of UNESCO (Paris, 2 November 2001).

The *UNESCO Declaration on Cultural Policies* (1982) also included several points referred to the cultural dimension of development. A wide approach towards culture from human and social sciences should consider culture from three perspectives when culture is in the framework of international relations. The first one as a general context and a way of life, a second as a result of creative process related to production, practices, and expressions, and the last one as a transversal issue linked to cultural development and the right of accessing to culture. But the quantification of culture is only possible when culture is referred to cultural practices, cultural and artistic productions (Stavenhagen, 2000).

Aside from a wide approach to the concept of culture of UNESCO (1982), there are other specific definitions on specific frames of culture in international policies and international relations. Some of them can be: cultural goods, cultural cooperation, cultural diplomacy, the right to culture, copyright, cultural exception, cultural identity, Cultural industries, cultural services, or cultural sovereignty among others (Holden, 2013).

1.2. NATIONAL AND EUROPEAN UNION DEFINITIONS OR USE OF THE TERM 'CULTURE'

1.2.1. Concept of culture of Egypt

Since the beginning of the 1970s, the concept of culture in Egypt has been linked to the economy, and culture became a commodity, and therefore subordinated to cultural and creative industries. But the cultural policies of the Egyptian government also have a role in the formation of the identity, which is also linked to the religious identity, especially due to the influence of the Gulf countries through the Egyptian migrants⁸.

1.2.2. National definitions of culture by some European countries

The term "culture" appears in most of the constitutional texts of the European countries. This denomination can be approached as a broad or particular meaning. In the five countries analyzed⁹, their constitutional texts refer to the term of "culture" or "cultures" in an indistinct way. (Becerril, 2015: 96).

The French government cultural policy approach the notion of culture in a far broader sense, and recognizes the legitimacy of the right to culture and the link between general development and cultural development, as stated in Article 27 of the *Universal Declaration of Human Rights* (UDHR) adopted by United Nations General Assembly in 1948. In Italy and Germany, there is not an official definition of culture, nor the boundaries of the cultural policies outlined, either in the United Kingdom. In the particular case of the United Kingdom, it is more accurate to refer to the cultures of Britain due to its broad diversity. In this case, the United Kingdom Government uses the term "creative" industries for sectors like fashion, advertising and software development, and the traditional "cultural" areas such as the arts, museums, or heritage, but in both cases, the perspective has an economic orientation. Concerning

⁸ IFACCA- World CP / Egypt (version 30/9/2011) <<http://www.worldcp.org/egypt.php#>>

⁹ France, Germany, Italy, Spain, and the United Kingdom.

Spain, there is neither an official definition, but there is a definition of the boundaries of culture in art. 148 and 149 of the Constitution of 1978, only establishing the scope of the areas of competence of the central government and the regional communities¹⁰.

1.2.3. The EU terminology related to culture

The terminology of the EU related to culture has been diverse: cultural policy, cultural activity, or cultural cooperation. When firstly the *Maastricht Treaty* (1992) defined culture for the purpose of encouraging cultural activities, it was referred to a narrowed sense of culture, as art. Later with the *Agenda for Culture* (2007), the definition of culture was in its broader sense, including human rights and democracy, values on which the EU is founded, and that it also promotes beyond its borders through the EU's international cultural cooperation, using culture as an expression of *soft power*.

Culture in the EU is built on economic rules and regulations related to its internal market, but also on a common European identity. Obviously, when culture is related to national interest, each country tries to obtain financial aid from the different EU programmes, within and outside EU's borders. Therefore the EU funds can support the external actions of each country abroad and therefore support to its promotion through cultural projects, contributing to its *soft power*. But and the same time the EU uses culture to build and promote the idea of a unified Europe. Presently the EU is trying to define the role of culture in its external relations, but it should be essential an EU definition of its culture before to decide the use of this culture for playing a role in the international community (Fajon, 2016: 45-51)

1.3. CULTURE AND INTERNATIONAL LAW: LEGISLATIVE FRAMEWORK

According to International Law in an international context, or the context of international relations, the conception of culture refers to the arts, the sciences, and productions of the spirit; it means a group of social structures, artistic, religious or intellectual demonstrations that define a group, or a society respect to another one. Its sense is wide and mainly focused on artistic activities, cooperation in fields like archives, libraries or museums, the promotion of language and culture, and accompanied by educational and scientific cooperation, but making a difference with it. During the 80s there were several international instruments including culture but only as literary and artistic production (Gamarra, 1998: 68).

At the International level, the most relevant regulations in the field of culture are the Conventions from UNESCO¹¹. These regulations are the main international framework on culture, and most of them are related to the protection of cultural heritage. Some of the Conventions on cultural issues are the following:

The signatories of the *Hague Convention* must refrain from damaging cultural properties in their own or other countries' territories during times of armed conflicts, and to make any act directed by way of reprisals against cultural property a violation of

¹⁰ COE/ERICarts. "Compendium of Cultural Policies and Trends in Europe"

<<http://www.culturalpolicies.net>> (consulted on 5/11/2013)

¹¹ The UN agency specialized in culture.

the Convention. It is significant in that it recognized an explicit connection between cultural heritage and national identity. Also the use of heritage in nation-building Harrison remarks that it began to put into practice the idea that cultural heritage might somehow have a relevant significance and made its management an issue of *international concern* (Harrison, 2013: 57).

Table II.1 - Main UNESCO Conventions on culture

UNESCO CONVENTIONS	YEAR	INTO FORCE
Protection of cultural property in the event of armed conflict- The <i>Hague Convention</i> (1st protocol)	1954	1956
Protection of cultural property in the event of armed conflict- The <i>Hague Convention</i> (2nd protocol)	1999	2004
Fight against illicit trafficking of cultural property	1970	1972
Protection of the world cultural and natural heritage	1972	1975
Protection of underwater cultural heritage	2001	
Safeguarding of Intangible cultural heritage	2003	2006
Protection for the protection and promotion of the diversity of cultural expressions	2005	2007

Source: UNESCO

In 2001 there was the *Universal Declaration on Cultural Diversity*, and later, in 2005 the *Convention on the Protection and Promotion of the Diversity and Cultural Expressions*¹² was adopted (into force in March 2007). The *2005 Convention* is an international standard-setting instrument providing a framework for the governance of culture. It is the most recent UNESCO Convention in the field of culture that encourages governments to introduce policies that protect and promote the diversity of cultural expressions. It has been ratified by 142 parties as of March 2016., among them the EU in 2006 and Egypt in 2007¹³.

1.4. CULTURE IN INTERNATIONAL RELATIONS

"There are as many cultural relations as there are national cultures."

Akira Iriye¹⁴

¹² The 2005 Convention on the Protection and Promotion of the Diversity and Cultural Expressions <<http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>>

¹³ UNESCO <http://en.unesco.org/creativity/sites/creativity/files/unesco_global_report_2017_call_for_proposals.pdf>

¹⁴ Akira Iriye is a Japanese historian of America diplomatic history, specialized in USA-East Asian relations at Harvard University.

1.4.1. International cultural policies or international cultural relations?

There is a close interaction between the foreign cultural policy and the cultural relations of a state. Diplomacy consists for states to maintain links allowing the coexistence in peace out of the own borders and to anticipate the world geostrategic evolutions. Political exchanges are part of its essence, but also international relations are based on a series of actions with a long-term perspective, like the cultural, artistic, scientific and technical exchanges. The external cultural policies should develop a previous deep cultural, historical, political, economical and social knowledge of partner states for a development of successful exchanges. Usually, international relations are constantly affected by new constraints, but they also have new tools, like the external cultural relations, which are a way of expression and an essential way of international influence (Raymond, 2000).

The term *International Cultural Policy* as a policy aimed at the role of culture in foreign relations and the presentation of the nation abroad (Paschalidis, 2009). In the context of the foreign policies cultural and educational affairs were labeled as the *fourth dimension* of these policies (Coombs, 1964). Usually, countries use two different terms for external cultural policies. Some use the term *International Cultural Policies* and others *International Cultural Relations*. The use of one term or another reveals something about the intentions behind the policy. In the *International Cultural Relation* term, the emphasis is in the results of the actions, and on the keeping of good diplomatic relations. The terminology used has been changed with times. If during the 1970s the *Foreign Cultural Relations* started out as a framework for cultural treaties, in the 1980s the orientation was more economical. Whereas in the 1990s the arts started to place a more relevant role, and the policy was renamed as *International Cultural Policy*. In recent years, a return to a more diplomatic approach, using the term *cultural diplomacy* (Chaubet & Martin, 2011).

Concerning the actors and stakeholders, the term cultural relations is inclusive and accommodate all range of actors, from diplomats to individuals, and includes public policy, civil society, education, business, or cultural bodies. Respect to the communication focus, it emphasizes a two-way communication¹⁵.

1.4.2. Definition of international cultural relations

Cultural relations refers to the sharing and communication of a culture internationally, which is done typically through education exchanges, language teaching, art performances, museum exhibitions, international broadcasting, and a wide variety of other activities. (Holden, 2013: 3). *International cultural relations* are done through bilateral agreements on cultural, educational and scientific fields and also fostering a presence in the multilateral institutions dealing with culture, like UNESCO, *European Union*, *Council of Europe*, etc. (Minnaert, 2014). Otherwise, the field of cultural relations does not reflect the culture of the nations which have an institutionalized presence in the field (Paschalidis, 2009: 287). In addition to that, the significance of culture in international relations, as for politics more generally, is one of those topics recognized as important, but which has not yet the general coverage such importance would merit (Lapid; Kratochwill, 1996: 225).

¹⁵ The *University of Edinburgh*- Centre for Cultural Relations <www.culturalrelations.org> and <<http://www.blogs.hss.ed.ac.uk/ccr/2016/04/29/exactly-cultural-relations/>> (consulted 29/4/2016)

Akira Iriye defined cultural relations as *interactions* among two or more cultures, both direct and indirect. Direct interactions include physical encounters with people and objects of another culture, meanwhile indirect relations are more subtle and can involve persons' ideas or cross-national influences on cultural fields. When cultural interactions deal with these cultural fields officially sponsored or disseminated, then they may be called cultural policies, and then, they determine the nature of the cultural relationship with a country. But not all cultural relations are cultural policies.

In a *realistic* perspective, international affairs determine the framework of the interplay of national interest, while each nation determines and it is driven by its interests. Cultural relations differ from the interaction of national interests since cultural affairs are products of intangible factors such a nation's ideas. The national interests as a symbolic definition of people's identity determine how they may respond to the rest of the world. As Iriye stated, there are as many cultural relations as there are national cultures. Furthermore, cultural relations are broader than the interplay of national interests focused on security or economics because they include cross-national interactions such migrations, tourism, educational exchange, etc. Furthermore, cultural relations deal with the interrelationships of individuals and groups across national boundaries¹⁶.

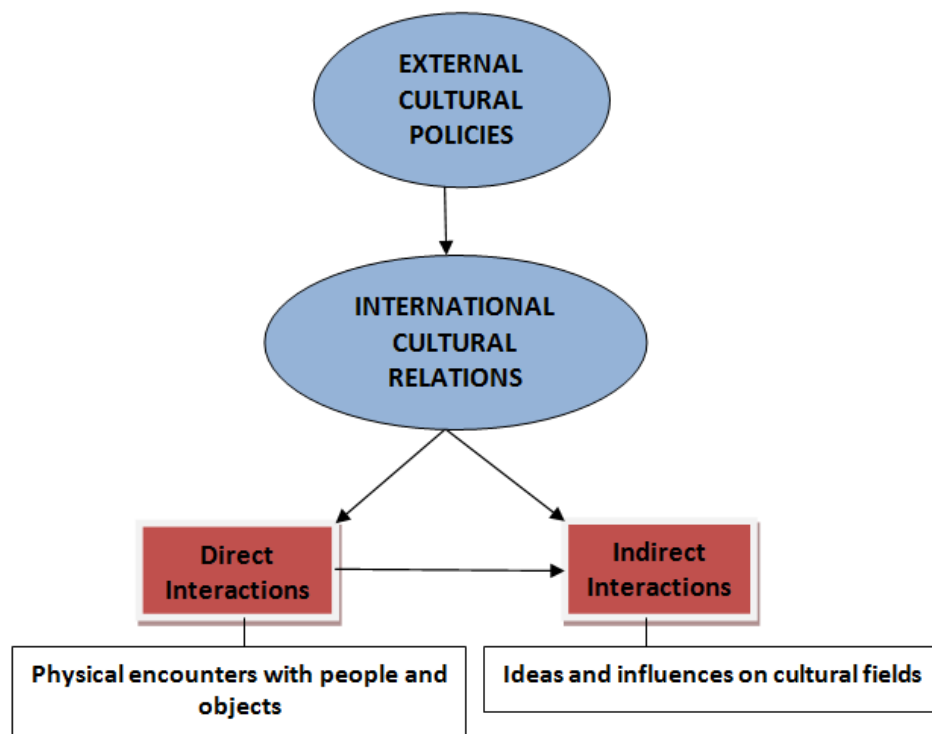


Figure II.2 - Cultural relations as interactions

¹⁶ IRIYE, A. (1997). *Cultural internationalism and world order*. Baltimore: Johns Hopkins University Press. Cited in: *Encyclopedia of the New American Nation*.
<<http://www.americanforeignrelations.com/A-D/Cultural-Relations-and-Policies.html>>

What Iriye labels as indirect interactions can be understood as cultural influences as result of a certain international initiatives or activities.

The utilization of culture by the states is one of their ways for the following of their individual interests (Chaubet & Martin, 2011: 9), and cultural relations, including educational exchanges and language teaching, promote trust, which in turn promotes trade (Holden, 2013: 33). But cultural relations are as consequence of political and economic relations and not the contrary.

1.4.3. Factors affecting the evolution of international cultural relations

After the end of the 2nd World War, the action of public powers became more diversified and extended. But in 1968 Louis Dollo was still considering that the awareness of states of a policy of cultural relations was a recent phenomenon (1968: 5). Some facts affected the cultural relations at international level, causing an evolution, which are the following (Hell, 1994: 114-115):

- The association of "scientific and technical relations" with "cultural relations", fields considered separately during a long time.
As consequence of that, the services in charge of cultural relations changed its name, and in some countries, they became a *D.G. of cultural, scientific and technical relations*, like in France. In Italy, the services are under the authority of the *Direzione Generale della Cooperazione culturale, scientifica e tecnica*. Presently, issues related to cultural heritage and archaeology are often included as technical and scientific aspects, and therefore included in the technical and scientific cooperation.
- Sociological diversification of cultural relations
The changes in the forms of culture, as consequence of the technical and scientific progress, brought to the adaptation to this new means of constant evolution. Therefore, there was a change of the cultural relations, traditionally limited to an elite, towards a popular culture and a culture of masses.
- Replacement of a unilateral action for another policy of exchanges
The leaving aside of the operations of prestige, and instead of them, the preference of more discrete actions. The beneficiaries of the cultural action are not only receptors of a specific country.
- The need for thinking about the relationship between politics and culture
The evolution of the idea of culture, adds relevance to the interdependence and conflict between culture and politics within the context of international relations. Countries with a policy of cultural relations tend to consider culture "as a simple extension of its diplomatic action". Hell remarks that the efficacy of the cultural action abroad requires a relative independence on the economic and political objectives of a state, and he considers that the private initiative must be preserved, as it is done by the United Kingdom (Hell, 1994).

In addition to that, presently there is a new situation of culture in international relations, mainly due to two factors: technological changes of last years and also the

crossing socio-cultural systems as consequence of a multicultural world and higher interculturality. Therefore, the end of the previous idea of cultural superiority. Then, in addition to the classic sphere of culture at international level (protection of heritage or human rights), culture can also be found in the external policy, cooperation to development, or claiming for devolution of cultural goods to its place of origin. It means that there is a wider presence of culture, with specific terms for it (Fernández Liesa, 2012: 25)

With a formal approach, international relations can be classified according to the ways of relation of the different actors using different variables (Dulphy; Frank; Matard-Bonucci, & Ory, 2010)

Table II.2.- Kinds of international relations

VARIABLES	KIND OF RELATION	
Ownership	Public	Private
Formality	Informal	Structured
Frequency	Punctual	Massive
Duration	Ephemeral	Durable

1.4.4. Cultural cooperation

Since the *UNESCO Declaration of International Cultural Cooperation* (1966), the subject of cultural cooperation has been evolving and becoming more focused in different specific aspects of the bilateral and multilateral cooperation, like cultural policies, culture and development, etc. The Declaration identified international cultural relationships between states as part of the essential dialogue to the process of achieving mutual understanding, and recognized the presence of Intrinsic and extrinsic factors of cultural cooperation.

1.5. CULTURAL DIPLOMACY

1.5.1. The start and the evolution of cultural diplomacy

Traditionally the European countries were leading cultural diplomacy. Later the United States were also involved, and also Japan. During the Cold War, there was a main presence of the United States and the former Soviet Union as international cultural actors. More recently the new emerging economies like China, Korea or India are active in cultural diplomacy.

France and Italy set up a new Direction General of Cultural Relations in 1945 and 1946 respectively. And it was later, in 1949, when France created the post of diplomats specialized in culture since then a post called the “cultural attaché”. France played a pilot role establishing a new series of state cultural institutions abroad, like institutes, school, and *lycées* (Chaubet & Martin, 2011: 86-88), which became a reference for other countries when they decided to create their national institutions. Cultural diplomacy started with France. Nowadays, and despite that the diplomacy considers culture willingly, is a minor genre in comparison with the major genre, meaning information and political action (Haize, 2012: 23).

The culture was widely used during the times of the Cold War for political purposes. Since the end of Cold War, culture and identity rather than ideology have been increasingly recognized as key forces shaping global order (Kozymka, 2014: 1). It is not possible to focus on *cultural diplomacy* without considering first the diplomacy in general. Diplomacy has been the usual way how States have maintained international relations, and public diplomacy has a broader sense than cultural diplomacy. More specifically, public diplomacy means a kind of relations dealt by public institutions and bodies from States. Traditionally diplomacy was a word that meant political issues, and still now has this general meaning, but it is a concept which has been evolving in parallel with the political and social context.

Nevertheless, there is also the *diplomacy of culture* practiced to shape international legal frameworks in the field of culture (participation in cultural conventions, the inclusion of sites on the heritage lists, etc.), which gives to the countries an opportunity to strengthen international cooperation and also to reaffirm their cultural and international credentials. (Kozymka, 2014: 10).

1.5.2. Cultural Diplomacy of the Arab countries

A study remarks the awareness for the cultural, economic and political challenge of the Arab countries, and considering that the Arab diplomacy reflects the cultural effect of the Islamic Arab heritage to forming a joint and various diplomacies. This research provides facts that could confirm the existence of an Arab diplomacy in international and regional environments, which includes some weaknesses in its performances and actions (Shamam Hassan, 2011).

From another perspective, the concept of soft power and cultural diplomacy as foreign policy tools are little developed in the Middle Eastern countries. This can be evidenced by the lack of institutionalized cultural activities abroad and cultural centres (Von Maltzahn, 2013: 15).

1.5.3. Cultural External Actions and Cultural Diplomacy

Cultural external actions are the different interventions, programmes and actions carried out within the framework of the external policies and the duties of diplomatic missions with the aim of promoting the cultural presence of a country out if its borders (Martinell, 2014)¹⁷. Traditionally *Cultural Action* was a tool at the service of the official diplomacies of relationship and approach among states, as part of the contacts and conventions which accompanied diplomatic relations.

Part of the tasks related to public diplomacy is the cultural projection, also called *cultural diplomacy*. *Cultural diplomacy* referred to the external cultural intervention by the public powers, and *external cultural action* as a global cultural intervention, including public and private actors (Chaubet & Martin, 2011: 6).

Therefore, the meaning of cultural diplomacy is narrowly focused on the activities of the states, and it does not capture the wide range of state and non-state actors involved in international relations. On the whole, the cultural and public diplomacy are instrumental and with one-way too, and with the idea of influence based on the ability to shape the behaviors of the populations of other states¹⁸.

¹⁷ <<http://atalayagestioncultural.es/capitulo/estrategias/cooperacion-cultural>>

¹⁸ The University of Edinburgh- Centre for Cultural Relations

<<http://www.blogs.hss.ed.ac.uk/ccr/2016/04/29/exactly-cultural-relations/>> (consulted 29/4/2016)

(Bound; Briggs; Holden *et al.*, 2007).

Nowadays there are different specific ways of named the public diplomacy according to the fields addressed: political, economic and cultural. Therefore the term cultural diplomacy will be referred to the cultural actions that a State is carrying out in the context of the international relations. More recently also new terms on specific fields of diplomacy can be found, like diplomacy of the language, scientific diplomacy, or diplomacy of museums (Bound; Briggs; Holden *et al.*, 2007).

1.5.4. Some critics to cultural diplomacy

Culture has a vital role to play in international relations, but culture should not be used as a tool for cultural diplomacy, since the value of a cultural activity comes precisely from its independence, its freedom, and the fact that it represents and connects people, rather than necessarily governments or policy positions.

The use of the term *cultural diplomacy* can mean culture at the service of the politics and the economy. It means as a tool and not as an objective, and, therefore, it could have a different meaning than culture in the diplomacy and within the framework of the international relations (Bound; Briggs; Holden *et al.*, 2007).

From another side, there are some critics to cultural diplomacy, considering that is fitted with France, but not applicable to the Anglo-Saxon countries (Roche, 2006).

Finally, the term *cultural diplomacy* is ambiguous, since it can be referred to the cultural field within the diplomacy, or the administrative instruments (ministerial services, public institutions, etc.) dealing with the actions of cultural cooperation (Roche, 2006).

1.5.5. Cultural diplomacy as soft power

The classical notion of *cultural diplomacy* entails using culture as a component of traditional diplomacy. It has been mostly confined to the promotion of one nation's culture abroad to strengthen relation with other nations, to enhance cooperation or to promote national interests. The concept of culture within this diplomatic framework usually refers only to the public approach, and it has also been evolving, and culture becomes clearly a tool for foreign policy and a field of international relations (Haigh, 1974). Milton Cumming defined cultural diplomacy as "the exchange of ideas, information, values, systems, traditions, beliefs, and other aspects of culture, with the intention of fostering mutual understanding" (2003).

Nye (2004) coined *cultural diplomacy* as a kind of *soft power*¹⁹, seeking to persuade through culture and with its effects at long-term. He defined cultural diplomacy as "The ability to achieve one's purposes or goals, and the ability to get others to do what they otherwise would not do". He made a difference between *soft power* and *hard power* based on the nature of behaviour and tangibility of resources, and uses *soft power* as a mean to persuade and attract, as opposition to the concept of *hard power*, as the ability to coerce, using more aggressive strategies through military

¹⁹ Nye developed the concepts of *soft power* as contraposition of *hard power*, linked to the army, together with the concept of *smart power*.

and economic means (Bound; Briggs; Holden & Jones, 2007: 24)²⁰. Huntington (2005: 119) quotes Nye when he says

si la cultura y la ideología (de un Estado) son atractivas los demás estarán más dispuestos a seguir su liderazgo y, por tanto, el poder suave es tan importante como el poder fuerte de mando.

Since Nye's definition, culture diplomacy is considered that also plays a soft power in the context of international relations.

It should be pointed out that within the global concept of diplomacy, there is a hierarchical order of interest, and geostrategic, political and economic interests are on the top and prevail over other interests. Therefore, it could be said that diplomacy is using culture as a tool, and not as the main objective, for political and economic purposes, to influence the foreign perception of a country, using a methodology linked to psychology addressed to the mass, and the message can be adapted to a specific political context and a specific foreign audience. Therefore, following a Realistic approach, it would be more accurate to talk about "culture in/ within the (public) diplomacy" more than *cultural diplomacy*, since culture and cultural relations always depend on and are determined by the political or/and economic objectives and interest, and not the contrary.

In fact, *cultural diplomacy* could simply seem like *cultural propaganda* that tries to communicate with a specific purpose. Propaganda uses persuasion like cultural diplomacy, but the distinction between the two terms is that in cultural diplomacy the communication is in the two directions.

The range of tools used in cultural diplomacy can be diverse: arts, exhibitions, scientific, artistic and educational exchanges, libraries and translations, broadcasting, gifts to a nation, promotion of ideas, etc.

Arndt (2005) distinguishes between *cultural relations* and *cultural diplomacy*. According to him *cultural relations* grow naturally and organically, without government intervention, like the transactions of trade and tourism, student flows, communications, book circulation, migration, media access, cultural encounters, or inter-marriage. These cultural relations can be said to take place *cultural diplomacy* when formal diplomats serving national governments try to shape and channel this natural flow to advance natural interests²¹. But the borderline between these cultural relations that according to him grow naturally, and the cultural diplomacy, which means the intervention of a government, is quite ambiguous. In fact, the reality shows that usually, governments are directly or indirectly involved in cultural relations through scholarships, conferences, campaigns, etc., and only some cultural relations flow more naturally.

From another side, Schneider²² defines cultural diplomacy as the exchange of ideas, information, art and other aspects of culture, among nations and their peoples

²⁰ BOUND, K.; BRIGGS, R.; HOLDEN, J.; *et alri* (2007). *Cultural Diplomacy. Culture is a central component of international relations: It's time to unlock its full potential.*. London: DEMOS.

< <http://www.demos.co.uk/files/Cultural%20diplomacy%20-%20web.pdf>>

²¹ RAJ ISAR, Y. (2013). "Culture in EU External Relations: The EU in cultural diplomacy". OSCE, Conference on Cultural diplomacy in a global digital age, Istanbul, May 2013 <www.osce.org/secretariat/103748>

²² SCHNEIDER, C. P. (2004). "Culture Communicates: US Diplomacy That Works". *Discussion Papers on Diplomacy*. Netherlands Institute of International Relations "Clingendael", no. 94, September 2004.

to foster mutual understanding (2004: 1). According to her, its goal is “to conquest hearts and minds of other foreign people to make them well disposed of in cultural terms, favoring the power position of the dominant nation in international relations”.

1.5.6. Studies and analysis about cultural diplomacy

Considérer la culture comme un domaine parmi d'autres, ou comme un moyen d'agrémenter la vie pour une certaine catégorie de personnes, c'est se tromper de siècle, c'est se tromper de millénaire.

Amin Maalouf (2009: 203)

The first studies on cultural diplomacy in Europe were commissioned by the Council of Europe's *Council for Cultural Cooperation* in 1962, shortly after COE's beginning. The first studies included specific cases of France²³, Italy²⁴, Germany²⁵ and United Kingdom²⁶'s cultural diplomacy²⁷.among others. At that time cultural diplomacy was considered as a little-explored branch of international relations. Later, Anthony Haigh (1974) prepared for the COE a synthesis²⁸ of previous seven studies done about the subject²⁹, presenting the different 'national attitudes', which offers an interesting historical perspective.

The report presented the French as the pioneers of cultural diplomacy, and the French language as the traditional language of diplomacy. The Italian and the German languages were not languages used in international communication, and therefore their diplomacy could not be based on the linguistic aspect. Otherwise, Italy had a special tendency for collective cultural diplomacy which finds a congenial outlet in the opportunities on some international organizations. Concerning the United Kingdom, the teaching of English overseas provided to the British Council with opportunities of cooperation.

Culture in the international context can be approached from two different sides distinguishing between culture as institutional structure (as a network of institutions) and culture as a product of CCIs (Latouche, 2005).

²³ ANGREMY, A.: La diplomatie culturelle de la France.

²⁴ GORI, U.: La Diplomazia Culturale Multilaterale Dell'Italia.

²⁵ EMGE, M.: Der Wiederaufbau der Auswärtigen Kulturbeziehungen durch die Bundesrepublik Deutschland nach dem Zweiten Weltkrieg.

²⁶ SEYMOUR, R.: Developments in the United Kingdom during the second world war, leading to the practice of collective cultural cooperation.

²⁷ Done by Richard Seymour /UK), Annie Agremy (France), Umberto Gori (Italy) and Martinus Emge (Germany).

²⁸ HAIGH, A. (1974). *Cultural Diplomacy in Europe*. Strasbourg: Council of Europe.

²⁹ These studies were deposited with the Direction of Education and of Cultural and Scientific Affairs of the COE, and most of them were unpublished.

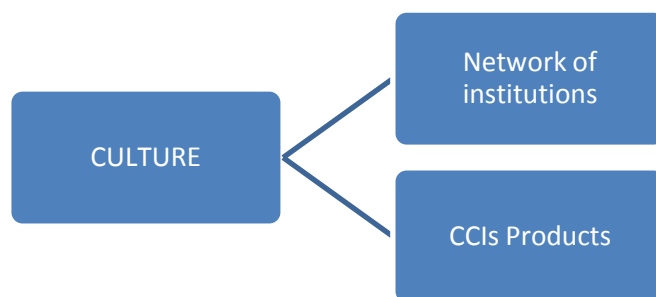


Figure II.3 - Approaches to culture in the international context

Concerning the relation and cooperation between culture and policy, when one of the two sides of the cooperation is a power country, and its use of cultural products contributed to the domination, like what happened during the colonial times by some Western countries, is what Said considers imperialism (Said, 2012).

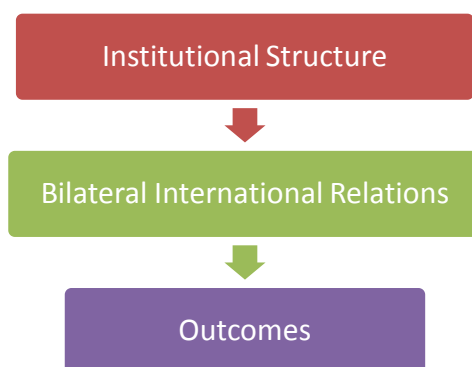


Figure II.4 - Determinant facts of culture within bilateral international relations

There are not too many references for a systematic analysis of culture in the international context of bilateral relations.

Table II.3- Variables for the analysis of culture in the bilateral relations

VARIABLES	
Strategy of influence	National projection
Strategy of exchange	Cooperation
Political intention	External cultural policies (sectors, geopolitics, ideological choices)
Level of involvement of the public sector	Kind of management of external cultural relations

Francois Roche (2006) carried out a theoretical analysis on cultural diplomacy within the bilateral relations context trying to identify some variables:

- 1- Strategy of influence

- Identification of a specific public policy
- Action of the elites (welcomed in the universities, scholarships, etc.)
- Action through academic, cultural and artistic institutions, libraries, research institutes, cultural networks.
- Public grants to actions carried out by foundations, associations and civil society
- Actions for favouring national languages and cultures
- Protection of authors, quotas, cultural goods, etc.
- Actions supporting national cultural and audiovisual industries abroad

2- Strategy of exchange (influenced by the debates at multilateral level)

- Actions supporting local development (on education, culture, audiovisual, scientific, etc.)
- Access to universities, grants, etc.
- Support to cultural production, cultural diffusion, press, legal protection of authors and cultural goods, mobility of artist,
- Combined actions with multilateral, regional and inter-governmental organizations,
- Actions with NGOs

3- Political intention- External cultural policies (including by sectors, geopolitical, or ideological choices)

- Announcement of external cultural policies (parliament, diplomatic relations, etc.)
- Public credits allocated to these policies and actions
- Diplomatic action on the cultural, educational, scientific, audiovisual and symbolical exchanges. The defense of national interests in these fields.

4- Level of involvement of the public sector in the management of external cultural relations

- Direct action- cultural relations with the administrative instruments of the State
- Indirect action- the State delegates to independent bodies, and provides some support
- Mixed system- the State delegates to autonomous organizations providing general guidelines and subsidies

Table II.4- Variable of national projection and cooperation

NATIONAL PROJECTION	VARIABLE COOPERATION	KIND OF CULTURAL DIPLOMACY	APPLIED IN
Moderate	Strong cooperation	Cooperative model	Germany
Strong	Strong cooperation	Messianic model	France Spain United Kingdom

The combination of these variables reveals different national profiles of cultural diplomacy. The combination of variables determine different models of cultural diplomacy. The "messianic" model is related to the following features:

- Predominance of a politico-cultural area or politico-linguistic area (Commonwealth, *Francophonie*, Hispano-Iberian)
- Close link between the national culture and the democratic values
- Strong linguistic external policies or the use of the language as a tool for international dialogue

Aside from these efforts proposing a framework of analysis, it is still missing a clear methodology on how to get clear results on the policies, priorities, instruments, or strategies, independently of the geographic area or country. A complete picture would allow a better analysis and to elaborate systematic comparisons between countries or regions.

Table II.5- Variables external policies and management

EXTERNAL CULTURAL POLICY	MANAGEMENT	KIND OF CULTURAL DIPLOMACY		APPLIED IN
Moderated policy	Direct action	Privileged model	non-directed	Italy
Moderated policies	Mixed system	Partnership model		Northern European countries
Marked policies	Direct action	Privileged directed model		France
Marked policies	Mixed system	Volunteer model	& cooperative	Germany Spain United Kingdom

1.6. CULTURAL COOPERATION

Few years after the Mediterranean historical approach of Fernand Braudel (1949), in 1955 UNESCO published a document on "Cultural Relations in the Mediterranean Basin"³⁰. It included practical forms of cooperation among countries of the Mediterranean, including under the label of "Mediterranean cooperation" the cultural collaboration and scientific collaboration, and presenting the cultural relations between the different countries of the Mediterranean. Ten years later, UNESCO defined the grounds for cultural cooperation with the *UNESCO Declaration of Principles of Cultural Cooperation* (1966), which meant the official start of the cultural cooperation.

Cultural cooperation has been one of the instruments of external promotion of a culture of the country that cooperates. The strategies of cultural cooperation are as a diplomatic instrument.

³⁰ UNESCO (1955). "Cultural Relations in the Mediterranean Basin from the study by Professor Tomborra". *First Meeting of Directors of National Services Responsible for Cultural Relations* (1-6 December 1955). UNESCO/RC/4, Paris, 2 December 1955.

1.6.1. The value of culture in the international context

Based on the approach of Nye where culture can be considered as a tool of *soft power*, together with the economic value of culture, culture in the international context can be presented with different legs, according to its different main values (Thorsby, 2001 & 2010):

- Diplomatic value: as a tool of *soft power*
- Economic value: goods and services
- Cultural value: Concept constituted by several elements, and some of the most important are: aesthetic, spiritual, social, historical, or symbolic, to which could be added the identity.

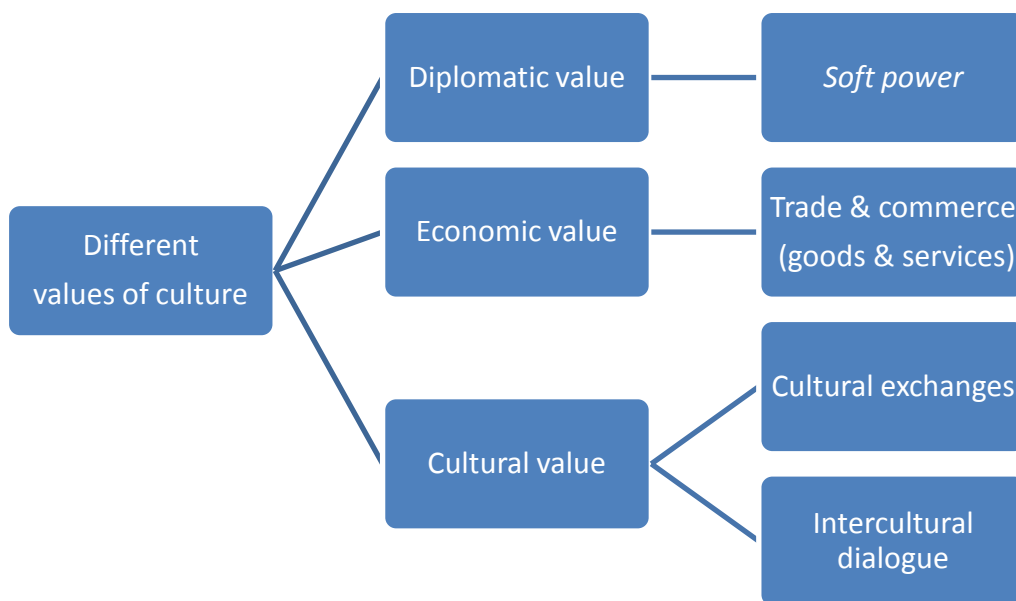


Figure II.5 - Different values of culture in the international relations

At the same time, and from an economic perspective cultural diplomacy can include several dimensions of cultural cooperation, showing the objectives of a cultural policy of a State at international level, and they are the following (Thorsby, 2010: 157-170):

- Culture in commercial cooperation: which includes the 'cultural exception'.
- Non-commercial cultural cooperation: Based on non-lucrative activities involving culture, they are mainly cultural exchanges and intercultural dialogue.

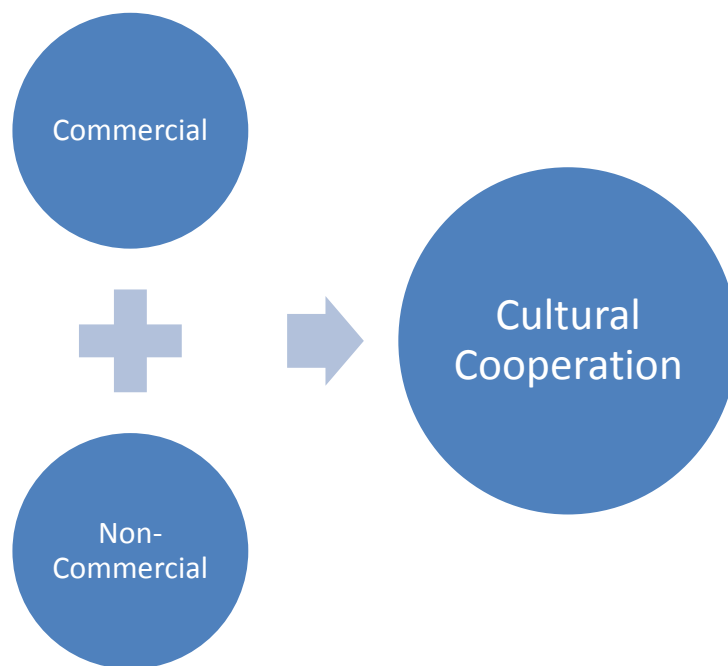


Figure II.6 - Cultural cooperation from an economic perspective

Concerning the cultural exchanges, there may be some policy interest by governments in encouraging international cultural exchanges in one or both directions. The exchanges can be of different kinds: migration of artist, film co-productions, touring exhibitions, or international circuits of performing companies. In this last case, the international circuits of performing arts can be a source of improving a country's image abroad and fostering harmonious diplomatic relations. (Bellamy & Weinberg, 2008). But there can also be also some economic reasons of these cultural exchanges, complementing other actions for the promotion of the country's trade prospects. Therefore, the cultural exchanges can facilitate the development of trading relationships.

Table II.6- Some kinds of cultural exchanges

CULTURAL EXCHANGES	ACTORS INVOLVED
Migration of artists	Actors or professionals of cultural sector looking for better professional chances
Film Co-productions	Film production companies, actors
Touring exhibitions	Museums exhibitions travelling around the world
International circuits of performing arts	Dance companies, orchestras, etc.

Respect to the *intercultural dialogue*, there is not a universal definition in use by public or private actors. Nevertheless, a group of experts developed a definition which combines elements of different approaches saying that intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups, and organizations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives

and practices; to increase participation and the freedom and ability to make choices; to foster equality, and to enhance creative processes.³¹

More effort in the definition of this term have been made by the *Council of Europe* in its *White Paper on Intercultural Dialogue*³², within the exercise of preparation of the document (2006-2007), gives a definition of intercultural dialogue that specifies more in the ethnic, cultural and religious diversity:

Intercultural dialogue is understood as an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage by mutual understanding and respect. It operates at all levels (within societies, between the societies of Europe and between Europe and the wider world.

In fact, it is a term which can be applied internally within the European context, but also in a wider international context (ERICarts, 2008).

1.7. FROM NATION BRANDING TO COMPETITIVE IDENTITY

“(Culture) Est un instrument de propagande aussi efficace que n’importe quelle arme, et peut-être est-elle encore plus redoutable en cette époque de conquêtes culturelles”.

Jean-Pierre Dupuy³³

Considering *branding* as the process of designing, planning and communicating the name and the identity, to build or manage the reputation. Therefore commercial brand management can also be applied to places. Then, the idea of *nation branding* indicates the means that cities and regions use for building their brand images. (Anholt 2007:4). And among the various ways how countries and their governments represent themselves to the rest of the world, public diplomacy is the way that has more in common with the brand management of companies.

This combination of public diplomacy and brand management defines the idea of *competitive identity*, a concept more linked to the national identity and the policies and economy of competitiveness (Anholt, 2007: 12). And it can also be applied to everything related to trade, investment, tourism, or export promotion. Therefore, modern public diplomacy embraces not only communication on government policies but also the process by which they attempt to manage the entire national reputation like they do the US State Department and the UK Foreign and Commonwealth Office (Anholt, 2007: 13). It means more collaboration and integration between embassies,

³¹ERICarts team of experts: <http://www.interculturaldialogue.eu/web/intercultural-dialogue.php>

³² COUNCIL OF EUROPE (2011). "White Paper on Intercultural Dialogue: Living Together as Equals in Dignity". Council of Europe Ministers of Foreign Affairs, 118th Ministerial Session. Strasbourg, 7 May 2008. <http://www.coe.int/t/dg4/intercultural/Source/White%20Paper_final_revised_EN.pdf> (accessed 3/4/2013)

³³ Quoted by the French philosopher Jean-Pierre Dupuy during a conference on “the future of international Law in a multicultural world” held in the Hague in 1983. Cited in: GAMARRA, Y. (1998). *La cooperación internacional en su dimensión cultural y el progreso del derecho internacional*. Madrid: Ministerio de Asuntos Exteriores, p. 67.

cultural institutes, trade, exporters' associations, and tourism offices. But the way how the reputation can reach a better improvement on the overall reputation is when there is a common strategy involving the main sectors of the country, aside from each national administrative structure, and with a long-term national strategy (Anholt, 2007: 14).

Following this idea, he also introduced the term of *competitive identity* for describing the synthesis of brand management with public diplomacy, and also with trade, investment, tourism, or export promotion, everything related to . He defines this term as:

Today, the world is one market. The rapid advance of globalization means that every country, every city, and every region must compete with every other for its share of the world's consumer, tourists, investors, students, entrepreneurs, international sporting and cultural events, and for the attention and respect of the international media, of other governments, and the people of other countries. (Anholt 2007: 1).

1.8. CULTURE AND DEVELOPMENT

1.8.1. The inclusion of the human aspects to development

In a period of changes during the decolonization process and the Cold War, issues related to development increased proportionally the attention of the States. Since then, the attention was focused on the "under-developed" countries, the reasons of their delay, and the responsibility of other States. In this context the *United Nations Development Programme* (UNDP) started in 1966, with the main objective of helping countries which had an important delay on development (Mehadji, 2014: 17). Until the 1980s the development approach was only focused on the economic perspective, and did not include the human and social component, but at the beginning of the 1990s there was an exchange of approach on the development, introducing a new strategy where human development was recognized as a key contributor to development in general and more specifically sustainable development. Since then, the UNDP adopted the human development as a key issue, and in 1991 started publishing its annual *Human Development Report* (HDR) introducing specific indicators of human development, and analyzing the human development from a different perspective every year.

The change of this approach had cultural repercussions, since persons as objective of development are always within a cultural context that includes beliefs, values, languages, traditions. As stated in 1995 by the *UN World Commission on Culture and Development*. This change in the approach, focused on the development of human beings, contributed the shifting of culture from the periphery towards a central role. And the concept of development became wider, including economic development, human development, and cultural development as well (Throsby, 2001: 79-80). The HDR 2004 there was an expansion of the coverage of human development, and it was centred in the "cultural liberty in today's diverse world" linking cultural

liberty with human development³⁴, and introducing the cultural dimension to human development. This report changed the predominant discussion at that time, more focused on culture and civilization, mainly due to the theories of Huntington (1993 & 2005).

1.8.2. Culture and cooperation to development

Culture in the context of cooperation to development, and considered in its broader sense, is progressively recognized as a contributor to human development in general, and also to intercultural dialogue, education, social cohesion, or economic development.

The cultural sector has a specific weight in the policies of cooperation to development from the creation, production and dissemination of cultural products for its symbolic meaning but also for its contribution as a factor of economic growing, without underestimate the intangible and the transversal feature of culture in development³⁵.

But culture within a context of cooperation to development is often one of the components of the project but not the only one. Usually culture can be found in projects linked to other issues, often social, since culture in its wider meaning has a transversal approach. Therefore culture sometimes is part of the projects of cooperation to development, but not the main subject. Within this context of culture and development or culture for development, culture becomes a transversal issue related to many other fields, like environment, gender issues, human rights, education, economy, etc., where it can contribute to the social cohesion and sustainable development, and improvement of the quality of life of a society as well (Gamarra, 1998: 67).

1.8.3. Increased focus on the contribution of culture to the economy

After the failure achieving the 2015 MDGs the focus on culture has been increasingly targeting the contribution of culture to development, and to its contribution to economy.

In parallel some indicators to measure this contribution to the economy have been developed by UNESCO and EUROSTAT on the economics of culture. Therefore, if initially the focus was on cooperation to development and support to the civil society (where there are issues related to freedom of association and in the specific case of culture also the issue of human rights related to the freedom of expression), there has been a shift towards issues related to economic agreements and concerning individual countries, consequently more related to the nation branding.

³⁴ UNDP (2004). *Human Development Report 2004: Cultural Liberty in Today's Diverse World*. New York: UNDP. <http://www.unic.un.org.pl/hdr/hdr2004/hdr04_complete.pdf>

³⁵ <<http://atalayagestioncultural.es/capitulo/estrategias/cooperacion-cultural>>

2. INTERNATIONAL RELATIONS AND CULTURAL DIPLOMACY: THE EURO-ARAB CONTEXT

2.1. CULTURE IN EU EXTERNAL RELATIONS POLICY

2.1.1. Introduction

"Para los europeístas lo que ha sucedido en Europa en la segunda mitad del siglo XX y en los primeros lustros del XXI es sumamente contradictorio. Por una parte hemos asistido a la primera tentativa de unidad europea en la época moderna; por otra, sin embargo, nos sentimos notablemente decepcionados ante el cariz excesivamente burocrático y ante la cortedad de miras de aquella tentativa. Lo que por encima de todo define a Europa es una tradición civilizatoria y, sin embargo, podría afirmarse, con pocas dudas, que la cultura está siendo la gran rezagada en la hipotética edificación europea. En general falta valentía a la hora de reivindicar el peso determinante de la vertiente cultural."

Rafael Argullol (2014: IX-XII)³⁶

Since the foundation of the *European Coal and Steel Community* (ECSC) in 1951, the *European Economic Community* (EEC) and the *European Atomic Energy Community* (EURATOM) (1957) with the *Treaty of Rome* (1958), and the later union of them to form the *European Communities* (1963), the European Union has dealt mainly with economic and trade issues. The process of the European construction has been primarily focused on the economic integration. Therefore, references to culture in the foundational treaties are scarce, and this is the reason why culture is only mentioned referred to its economical approach: traffic of cultural goods, improvement of conditions of work of artists, and the creation of employment in the cultural sector (Gamarra, 1998: 174).

In general, the purpose of culture in the EU external relations has been to foster its role in human, social and economic development, following the United Nations approach, and to reinforce the needs of the cultural sector as a contributor to sustainable development and reduction of poverty. This has been done targeting different cultural sub-sectors, like audiovisual or heritage, and also from a more transversal perspective, through cultural tourism, education, youth, or communication. The way how the EU has implemented its cultural policy has been, mainly, through thematic, multilateral, regional and local programmes of cooperation within its strategy of cooperation to development with third countries (Johansson- Nogués, 2008).

³⁶ ARGULLOL, R. (2014). "La cultura europea en la encrucijada". In CIRLOT, V.; DJERMANOVIC, T. (eds.). *La construcción estética de Europa*. Granada: Comares. pp. IX-XII.

2.1.2. A trans-European identity: Is there an European identity?

"Europa" es un concepto impreciso y el espacio que designa no cuenta con límites claros preexistentes -no es como Australia ni como Canadá-, de manera que su definición sigue abierta. Esta incertidumbre representa una dificultad -¿donde se encuentran los límites de Europa? (Unión, mercado, continente)?- y una ventaja, ya que es creadora de dinámica: la política de los europeos es la que dibuja la geografía del conjunto que forman."

Michel Foucher (2016)³⁷

Europe is a concept that comes from the Greek, developed by Rome, and nowadays has arrived at a supranational community (Lewis, 2000: 2). In 1962 the North-American poet T. S. Eliot published the book *Notes toward the definition of culture* (Eliot, 2003), which included some articles on the unity of the European cultural unity and its potentialities after the 2nd World War. His reflections were on the relation of culture and politics, and between culture and religion. According to him any culture can appear or be developed separately from religion, and he considered that a separation between religion and culture was the result of the modernity. Meanwhile, each national culture in Europe could receive influences of other national cultures, and according to him this relation between the diversity of local cultures and a shared European culture was possible because there was a common element in the European culture coming from the system of values generated by the Christian religion. This idea is ratified by José Maria Beneyto (2003)³⁸, when he affirms that the roots of the European Communities and the integration process can be found in the Christian religion as an axis of the European cultural identity and its secularized translation.

The religion as part of a primary identity, and despite the fact that religion is also part of culture, according to Christian Joppke (2016). In the last years there has been a "culturization of religion" that has made religion as culture. But he considers that there is a difference between them³⁹. From an English perspective, Sassoon considers culture as a common heritage of Europeans (2006).

Nevertheless, the historian, sociologist and politician Emmanuel Todd (1996) published in 1990 in the book *L'invention de l'Europe* (1990). There he presented and verified the hypothesis on the link between the anthropological diversity and the variety of historical trajectories, including religious, cultural, economic and ideological divergences among European countries between 1500-1990. In the preface to the second edition of this book (1996), published after the entry into force of the *Maastricht Treaty*, he expresses his concern about the economic and abstract character of the European project and his disagreement on this treaty. He considers

³⁷ FOUCHER, M. (2016). "La Unión Europea frente al desafío de sus fronteras". *Le Monde Diplomatique*, Novembre 2016.

³⁸ José Maria Beneyto's introduction of the book:

ELIOT, T. S. (2003). *La unidad de la cultura europea. Notas para la definición de la cultura*. Madrid: Instituto de Estudios Europeos & Encuentro.

³⁹ Conference at the International Symposium on "State and Religions and its relation with present pluralists democracies" organized by Fundació Joan Maragall (Barcelona, Casa Macaya, 25-26 November 2016).

that it is not taking into account the history and life of societies, and, as a consequence, there are some historical impossibilities for this unification. In fact, for him, an unification imposed at the level of the states without a collective conscience produces a jungle more than a society.

Another approach from Aline Sierp (2014) considers that the European remembrance does not still exist and that Europe is still interpreted regarding national history. Precisely the historical issues are a difficulty for reaching a consensus and the definition of an European identity (Sierp, 2014). The EU is trying to be united states of Europe. At the moment is only an economic union, and not a political or cultural neither (Miller & Yúdice, 2004), and the reinforcement of EU's identity abroad is a need to compete as equals with other relevant international actors (Gamarra, 1998: 172).



Figure II.7. - "L'Europe notre patrie "- Jean Cocteau (1961)⁴⁰

Source: <<http://www.passion-estampes.com/litho/cocteau-europe-planche10.html>>

2.1.3. Culture as a way for defining and reinforcing an European identity

Since the 70s the EU has been promoting cultural programmes for political and also economic reasons, trying to strengthen the idea of a European identity. Culture contributes to reinforcing identity, developing the economy, promote social cohesion. Furthermore, the reinforcement of the EU's identity abroad is a need to compete as equals with other relevant international actors (Gamarra, 1998: 172).

José Maria Beneyto (2003)⁴¹ considers that the political project of European integration has been done aside of culture, and it has been more focused on juridical, economic and institutional aspects which have allowed to advance at the political level. But it has not been evolved at the same level than the issue related to a common culture, identity and though. He considers that this issue could also contribute to an added value to the external action. But historical and cultural identity has different

⁴⁰ Jean Cocteau prepared in 1961 a series of lithographies for a collection of stamps on "L'Europe notre patrie" but finally it was not printed.

⁴¹ ELIOT, T. S. (2003), *op. cit.*

sides. Its first dimension is linked to its historical heritage. The European paradox in the recovering of the common memory between universalism, as Eurocentrism and an European collective identity, and the national identities, related to local and regional cultures.

Tanja Fajon (2016: 45-46) states that the status of culture within the EU is still unclear. Culture is emphasized in the EU unifying a positive role and image. It is reflected in the slogan "United in diversity", but aside of that, its position is marginal, and she affirms that culture is not a common European policy, the implementation of cultural policy is limited to exchanges of information, good practices, and cooperation, both within and outside the EU. In addition to that, the EU promotion of both, an European heritage, but at the same time stressing the European cultural diversity. Culture in the EU is built on the economy, founded in regulations of the common internal market, where EU MSs have different national interests up to the EU level, and also on a shared European identity, trying to build and promote the idea of a unified Europe. It may be necessary to define and clarify firstly what does it mean "European culture". It will facilitate how culture has to be included and its role in the EU external relations⁴².

As states Fernández Liesa (2012: 129) before the *Treaty of Maastricht* a consistent and integral focus on culture was missing in the EU cultural action. And after the TEU the coherence improved through programmes. Nevertheless, it is more accurate to refer to an EU *cultural action* than an EU *cultural policy* (Fernandez Liesa, 2012; Becerril, 2015)

2.1.4. Culture and the rotating Presidencies of the Council of the European Union

Rotating Presidencies of the Council of the European Union

The Presidency of the Council rotates among the EU MSs every six months, and it is held by a national government. During this period, the presidency chairs meetings at every level of the Council, helping to ensure the continuity of the EU's work in the Council⁴³. Then, ministers from that country's government chair and help determine the agenda of Council's meetings in each policy area, including culture. On 13 December 2004 the EU MSs agreed on the EU Presidencies until the year 2020⁴⁴. But each Presidency prioritizes different issues, which clearly has had a negative impact on the continuity and consistency of the Process of Barcelona's agenda (Johansson-Nogués, 2008: 138).

The entry into force of the *Lisbon Treaty* reduced the importance of the EU Presidency, firstly separating the European Council from the Council of the European Union, and secondly with the creation of the new post of the High Representative.

⁴² EHfC- European House for Culture (2016). *Beyond Visions: A Policy on Culture in Europe*. EFA-European Festivals Association, no.6, pp. 45-51.

<http://www.efa-aef.eu/media/2341-beyond-visions_full-pdf.pdf>

⁴³ Consilium <www.consilium.europa.eu/en/council-eu/presideny-council-eu>

⁴⁴ European University Continuing Education Network <www.eucen.eu/about/presidencies>

Table II.7.- Recent Rotatory EU Presidencies of the Council (2004-2015)

YEAR	2004	2005	2006	2007	2008	2009
January- June	Ireland	Luxemburg	Austria	Germany	Slovenia	Czech Rep
July- December	Netherlands	United Kingdom	Finland	Portugal	France	Sweden

YEAR	2010	2011	2012	2013	2014	2015
January- June	Spain	Hungary	Denmark	Ireland	Greece	Latvia
July- December	Belgium	Poland	Cyprus	Lithuania	Italy	Luxemburg

Discussion on culture in the EU external relations in the different EU Presidencies

During the EU Presidency of Slovenia⁴⁵, there was a stress on the external dimension of culture. A conference was organized on “**New Paradigms, New Models- Culture in the EU External Relations**” was held (Ljubljana, 13-14 May 2008)⁴⁶, known as the **Ljubljana Conference**. At the end of the conference, there was a declaration with the key messages gathered⁴⁷. In the European Council of June 2008, the importance of culture in the external relations was confirmed, and also its value in the cultural cooperation and the intercultural dialogue.

After that, the French Presidency held the second half 2008 presented the conclusions of the promotion of cultural diversity and intercultural dialogue in the EU and EU MSs external relations. During the first semester of 2010, the Spanish Presidency organized an international conference on “**Culture and development**” (Girona 4-5 May 2010), hosted by the AECID⁴⁸. The next Belgian Presidency organized a conference on “**Contribution of culture to the fight against poverty and social exclusion**”.

Later, during the Hungarian Presidency in 2011 there was the first informal meeting in Pécs between EU MSs officials from Ministries of Foreign Affairs and Culture, and also representatives from the EC and the EEAS. The focus of the work was on the improved coherence of the EU’s external cultural policy, and how to implement an integrated European strategy for culture in foreign relations and development⁴⁹. From this moment onwards, a long process started for the definition of the role of culture in EU international relations and development. The first step was initiated by the European Parliament with a Preparatory Action on “**Culture in the EU External Relations**”, funded by the EC. After a mapping and a consultation process, a report was finished in 2014 with a series of country reports, including Egypt.

The Cypriot Presidency (2012) was centred in the cultural governance. It organized a conference entitled “**Cultural Governance in a Globalising World: Better Governance for the Cultural and Creative Sector**” in August 2012⁵⁰. During the Greek

⁴⁵ Slovenian Presidency- 1st half 2008- Report <http://www.mzz.gov.si/fileadmin/pageuploads/Zakonodaja_in_dokumenti/publikacije/Slovenia_2008_predsedovanje_EU.pdf>

⁴⁶ EU Slovenian Presidency <www.2008.si>

⁴⁷ <http://ec.europa.eu/culture/our-policy-development/culture-in-eu-external-relations_en.htm>

⁴⁸ Spanish Presidency <www.eu2010.es>

⁴⁹ Hungarian Presidency <www.eu2011.hu>

⁵⁰ Previously DG EAC asked the *European Expert Network on Culture* (EENC) to prepare a literature review on academic contributions to the concept of “cultural governance”.

Presidency (2014) the report and the recommendations on cultural governance were discussed by the EU MSs. In the second half of 2014, with the Italian Presidency, the Napoli Conference was held (October 2014), which was an occasion to celebrate the 10th anniversary of the ALF. It was decided a new ALF strategy focused on the media, for the following three years.

During the *European Year for Development* (2015), and under the Luxemburg Presidency⁵¹ an international conference on "***Culture and development: Towards a more strategic approach to cultural policies in the EU's external relations***"⁵² was held in Luxemburg on (Echternach, 3-4 September 2015. From a general perspective, the priority of the conference was promoting more transversal and systematic integration of culture in other sector policies. And more specifically, to strengthen the role played by culture in EU foreign affairs. The conference gathered international and European experts calling for a more transversal and systematic integration of culture in the EU external relations, with the following objectives:

- Giving an insight into the way in which culture and development interact, and the European process towards culture and development strategy
- Raising questions about the coherence of cultural policies and cooperation in development, linking culture and external relations

It was also considered that cultural industries and the creative economy might be sources of revenue and economic growth for the countries that receive official development assistance.

The conference was marked by several facts, like:

- Destruction of archaeological sites in Syria, and requesting measures of protection of cultural heritage
- Culture in the post-2015 development agenda, as the SDGs recognizing its contribution to sustainable development
- Diversity and cultural rights as part of human rights

The Maltese Presidency organized an international conference on "***Cultural diplomacy: encouraging intercultural dialogue, diversity and sustainability***" held in Malta (8-10 March 2017), as an informal meeting of senior officials⁵³.

BALTÀ, J.; COPIC, V.; SRAKAR, A. (2014). "Literature Review on Cultural Governance and Cities"
<<http://www.e-revistas.uji.es/index.php/kult-ur/article/view/1253/1230>>

⁵¹ Luxemburg Presidency <www.eu2015lu.eu>

⁵² <www.eu2015lu.eu/en/actualites/ordres-jour/2015/09/conf-cult-dev>

⁵³ Maltese Presidency <<http://www.min-kulture.hr/default.aspx?id=18415>>

2.1.5. Towards a definition of the EU cultural policies in its external relations

In 1996 an EC report explained on the external cooperation actions⁵⁴:

International cultural cooperation has taken an increased importance worldwide, and the cultural dimension is now a component of international relations and foreign policy, thereby supplementing political and economic dimensions.

According to this report, the evolution was reflected in art. 128.3 of the TEU requiring the Community and the MSs to promote cultural cooperation with third countries. But it made a distinction between the kind of actions depending on the countries, developed or undeveloped. Therefore, it explained that when the Community was dealing with developed countries, like the United States, it emphasized the use of culture as an element in the "public relations" of the Community on the outside, which serve to back up some political initiative undertaken within the framework of foreign affairs. This type of intervention also covered by Community external policy.

In 2006 there were some of the first reflections on the cultural component of the EU foreign policy (Dodd, Lyklema, Dittrich van Weringh, 2006). There have also been some discussions whether the EU is following the internal cultural actions externally (Loisen, Pauwels, Dondres, 2013; Miller & Yúdice, 2004). From 2004 there have been several initiatives trying to define the role of culture in the EU external relations.

Launching of the "European Agenda for Culture"

There is a document especially relevant in the culture in the EU external relations since it sets the strategic objective of promoting culture as a vital element in the EU's international relations. It is the EC Communication from 10 May 2007 on the "***European Agenda for Culture in a Globalizing World***"⁵⁵. It was published after an extensive consultation process, and it is the general framework on the role that culture should have in the EU's external relations with the rest of the world. It states that the biggest challenge in the globalized world is the intercultural dialogue and cultural diversity.

This document is a tool contributing to the governance of cultural diversity within European societies, trans-nationally across European societies, and internationally with other world regions. To support this agenda was done through the launching of the *Culture Programme* (2007-2013), focused on cultural and creative industries, and the *2008 Year of Intercultural Dialogue* (EYID)⁵⁶.

⁵⁴ *1st Report on the Consideration of Cultural Aspects in The European Community Action*. COM (96) 160 final, 17 April 1996, p. 90. <http://aei.pitt.edu/1329/1/culture_report_COM_96_160.pdf>

⁵⁵ Communication of the European Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions on a *European Agenda for Culture in a Globalizing World*, Brussels, 10 May 2007, COM(2007)0242 final. <<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF>>

⁵⁶ ERICarts (2008). "Sharing Diversity. National Approaches to Intercultural Dialogue in Europe. Study for the European Commission". Bonn. ERICarts, March 2008, p. 3. <http://www.interculturaldialogue.eu/web/files/14/en/Sharing_Diversity_Final_Report.pdf>

This Commission Communication followed the entry into force of the *UNESCO Convention for the protection and promotion of the diversity of cultural expressions*⁵⁷, to which also contributed the EU. It followed the Council Resolution of 16 November 2007 on The Agenda and its strategic objectives, among them the promotion of cultural diversity and intercultural dialogue, the promotion of culture as a catalysts for creativity in the framework of the Lisbon strategy, the promotion of culture as a vital element of the Union's international relations, and the conscience on the strategic role that culture may play at the political level. Since 2007 the promoting culture as an element in EU international relations is one of the three most important objectives. The *European Agenda for Culture* is the first policy strategy for culture, agreed in 2007. This strategy pursues:

- Promoting cultural diversity and intercultural dialogue
- Promoting culture as a catalyst for creativity
- Fostering culture as a key component in international relations

The EC considered that with individual EU MSs responsible for their culture sector policies, its role was to help address common challenges, such as the impact of the digital shift, changing models of cultural governance, and the need to support the innovation potential of the cultural and creative sectors. The EC is also committed to promoting cultural diversity, protecting cultural heritage, easing obstacles to the mobility of cultural professionals and supporting the contribution of cultural and creative industries to boosting growth and jobs across the EU, in line with the principles of the *European Agenda for Culture*⁵⁸.

Council Work Plans for Culture

With the purpose of developing the strategic approach to culture, since 2011 the Council started developing works plan of culture. The **Work Plan 2011-2014** included the role of culture in the external relations among the priority issues.

Within the context of developing a strategy vision for culture in the EU's external relations, the EC issued a Communication on "**Promoting Cultural and Creative Sectors for Growth and Jobs in the EU**" (September 2012). Culture and creativity were considered playing a growing role in the exercise of soft power by governments around the world⁵⁹.

Cultural and creative industries and culture in EU's external relations were considered key priority areas under the *European Agenda for Culture*. In the conclusions for a Work Plan for Culture 2011-2014, adopted on 18-19 November 2010, the EU Council decided to establish a Working Group on Cultural and Creative Industries composed of experts nominated by the Member States, the *European Expert Network on Culture* (EENC).

In July 2012, the DG EAC asked the EENC to produce a "**Mapping of Cultural and Creative Industry Export and Internationalisation Strategies in EU Member**

⁵⁷ This UNESCO Convention was launched in 2005 and it entered into force on 18 March 2007.

⁵⁸ < <http://ec.europa.eu/culturepolicy>>

⁵⁹ Communication on "*Promoting Cultural and Creative Sectors for Growth and Jobs in the EU*". September 2012, p. 9.

<www.ec.europa.eu/culture/our-policydevelopment/documents/communicationsept2012.pdf>

States" of good and service in the CCIs⁶⁰. The request arose in the context of the Council's work plan for culture 2011-2014, and it was discussed in Brussels in December 2012 and February 2013.

The following **Work Plan 2015-2018**⁶¹ defined an *Open Method of Coordination* (OMC)⁶², between the EU MSs and the EC with the following objectives:

- Culture in EU external relations-2015
 - Support the integration of culture in the EU's development cooperation agenda, instruments, and programmes with third countries and assess the role of culture in sustainable development-2015 (EU MSs)
 - Study, discussion, and follow-up on the existing programmes addressing culture in countries of the ENP (with participation of the EEAS) (EC & EU MSs)
- Strengthening of a strategic approach to culture in the EU external relations (2015-2018). EU MSs joint informal meetings
- Preparatory action on culture in EU external relations
 - Discussion, analysis, and follow-up involving the Council preparatory body in the field of culture and the EEAS.- Analysis and follow-up activities. 2015-2018 (EC and EU MSs)

Initiatives from the European Parliament

In May 2011 (31 March 2011) a report from the European Parliament (Committee on Culture and Education) on "***The cultural dimensions of the EU's external actions***". This report stated the concerns on the fragmentation of external EU cultural policy and projects, which was facilitating the strategic use of cultural resources⁶³.

Following the "Resolution on the cultural dimensions of the EU external actions", the European Parliament initiated a **Preparatory Action on "Culture in the EU External Relations"** (2013-2014). This initiative highlighted the potential of culture in EU's external relations "and underlined that the EU and EU MSs stand to gain a great deal by better streamlining their cultural diplomacy.

The action was implemented by the EC (D.G. Education and Culture) and with the support of a Consortium of eight cultural institutes and organizations, led by the *Goethe Institut*, selected through a call for tender with a total budget of 900.000 €. The partner organization are the following⁶⁴:

⁶⁰ STAINES, J.; MERCER, C. (2013). *Mapping of Cultural and Creative Industry Export and Internationalisation Strategies in EU Member States*. EENC Report. February 2013.

⁶¹ Council (Education, Youth, Culture, and Sport) conclusions adopted on 25 November 2014. Work Plan for Culture (2015-2018)

<http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>

⁶² EUROPEAN UNION (2014). EU Cultural Agenda- Work Plan 2011-2014. Report on "The Role of Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue". Open Method Coordination (OMC). January 2014, pp. 18-19.

http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

⁶³ EUROPEAN PARLIAMENT (2011). Report on the cultural dimensions of the EU's external actions. (Committee on Culture and Education). Rapporteur Marietje Schaake.

A7-0112/2011, 3/3/2011 www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP/NOMSGML+REPORT+A7-0211-0112+0+DOC+PDF*V0//EN (consulted on 15/12/2015)

⁶⁴ <http://cultureinexternalrelations.eu/preparatory-action-on-culture-in-the-eus-external-relations/>

- Goethe Institute (Brussels) - Leader
- BOZAR- Centre for Fine Arts (Brussels)
- British Council (Brussels)
- Danish Cultural Institute (Brussels)
- ECF- European Cultural Foundation (Amsterdam)
- IFA- Institut für Auslandsbeziehungen (Stuttgart)
- Institut Français (Paris)
- KEA- European Affairs (Brussels)
- And as associated partner: EUNIC Global.

One of the stages of the action included a mapping of resources, approaches and strategies in EU MSs and some EU partner countries, from the Southern and Eastern Neighbouring countries⁶⁵, and from 10 strategic partners.

Later in February 2016 prepared a report on the "**European Cultural Institutes Abroad**". The purpose of this study⁶⁶ was to have a better understanding of the role that national cultural institutes could play in a European strategy for culture in the EU's external relations. It included its missions, structures, resources and some policy recommendations to increase the visibility of EU actions abroad

Involvement of the civil society

The civil society took the initiative "**More Europe- External Cultural Relations**" and celebrated an experts workshop⁶⁷. After the workshop held in Brussels (20 February 2014) on "New cooperation models for European external cultural relations", a report was published in December 2014 on "**European External Cultural Relations: Paving new ways?**" from Gaëlle Lisack, under IFA Research Programme "Culture and Foreign Policy" in cooperation with *More Europe- External Cultural Relations*. This Research Programme is funded by the German Federal Foreign Office. The report carried out an overview of the EU funding procedures for the promotion of culture in EU foreign relations and alternative ways of cooperation⁶⁸.

⁶⁵ From the Southern partners: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria, and Tunisia.

⁶⁶ SMITS, Y.; DAUBEUF, C.; KERN, P. (2016). "Research for Cult Committee- European Cultural Institutes Abroad. Study". Brussels: KEA European Affairs (for the European Parliament (DG for Internal Policies- Policy Dep. B- Structural and Cohesion Policies- Culture & Education), 18 February 2016. <http://www.moreeurope.org/sites/default/files/2016_ep_study_on_cultural_institutes_en.pdf>

⁶⁷ MORE EUROPE (2012). *Public and Private Cultural Exchange- Based Diplomacy: New Models for the 21st Century*. Salzburg Global Seminar Session 490, 28 April- 2 May 2012. Salzburg & New York: Salzburg Global Seminar & Robert Sterling Clark Foundation (RSCF). <<http://www.moreeurope.org/sites/default/files/media68961.pdf>>

⁶⁸ KISACK, Gaëlle. "European External Cultural Relations: Paving New Ways?" IFA- 2014 <<http://www.moreeurope.org/?q=content/european-external-cultural-relations-paving-new-ways>>

Table II.8.- Contributions to the definition of a EU external cultural policy

YEAR	INITIATIVE	FROM
2007	<i>"European Agenda for Culture in a globalized world"</i>	EC
2010	Report <i>"Cultural Dimensions of the EU's External Action"</i>	European Parliament
2011	Meeting & Report <i>"More Europe- External Cultural Relations"</i>	Civil society
2013-2014	Preparatory Action <i>"Culture in EU External Relations"</i>	European Parliament & EC
2014	Communication <i>" Maximizing the impact of cultural diplomacy in EU foreign policy"</i>	EC
2016	Report <i>" European Cultural Institutes Abroad"</i>	European Parliament
2016	Communication <i>"Towards an EU strategy for international cultural relations"</i>	EC

2.2. EU CULTURAL DIPLOMACY: A CONCEPTUAL APPROACH

"Europe's place in the world is not solely decided by the military or the economy. The geopolitical situation in the 21st century requires a renewal of cultural diplomacy with a multilateral approach. With the development of a strategy for a European cultural diplomacy, the focus should not be on communication messages or symbolic actions, but on building trust and reciprocity."

Robert Palmer (2011)⁶⁹

2.2.1. Culture in the European Communitarian Law

Culture and international cultural cooperation in the Treaties

The *Treaty of the European Community* and the *Treaty of Rome* mentioned culture, but in general, it was not taken into account in the treaties. This lack of presence of culture in the constitutive treaties had been traditionally known as "European cultural deficit". Despite that, before 1992, there was a programme on the environment, where the promotion of the protection of cultural heritage was included.

The EU MSs agreed to provide to the Community with some instruments for promoting and supporting cultural activities within the EU and third countries, establishing the legal basis for EU external cultural action. It was with the *Treaty of Maastricht* (1992)⁷⁰ when culture appeared for the first time and got legal basis. This Treaty established that the EU should contribute to the development of culture while respecting its national diversity and its cultural identity as well. Therefore, the Community, traditionally oriented towards economy and commerce, envisaged the possibility to carry out cultural actions for the safeguarding, diffusion, and development of European culture (Cano Linares, 2012). As a consequence, the EU (DG Education and Culture) developed some cultural assistance programmes for projects within the EU MSs⁷¹, and also the "European Capital of Culture" programme, where cities are selected annually.

The Treaty also mentioned the cultural cooperation with third countries and international organizations, especially with the *Council of Europe* (art. 151 (4)- 3rd paragraph). It invited the MSs to "foster cooperation with third countries and competent international organizations in the sphere of culture, in particular, the

⁶⁹ IFA (2011). *Culture Report. EUNIC Year's book 2011. Europe's Foreign Cultural Relations*. Stuttgart: EUNIC, IFA & Robert Bosch Foundation, p. 86.

⁷⁰ The *Treaty of Maastricht* was signed by Member States in 1992, it came into force in 1993. This Treaty is also known as the *Treaty on the European Union* (TEU).

⁷¹ In 1996 started three programmes: *Calidoscopio*, *Ariane*, and *Rafael*, which later merged into the new programme *Culture 2000*.

Council of Europe, and "emphasizes the cross of culture about other Communitarian actions" (4th paragraph)⁷².

There is not a common agreement on whether the *Treaty of Maastricht* constituted an EU cultural policy. reinforced later the *Treaty of Amsterdam* (1997) (Pérez-Bustamante, 2011). Or whether the EU cultural action is composed by a huge diversity of measures that makes difficult a complete analysis, and it does not give a clear idea of the objectives that the EU tries to foster, giving more the impression of a cultural action than a real cultural policy (Becerril, 2011 & 2015).

In the *Lisbon Treaty*, there is a definition of the scope of culture, as supportive and complementary with national policies, while respecting the subsidiary principle (art. 6 of the TFEU). But there is not a common cultural policy of the European Union as it exists in other areas. In general, there are not relevant innovations on culture respect the *Treaty of Maastricht*, which was understood by some authors as a wish for the preservation of the different national identities (Fernández Liesa)⁷³. But the treaty mentions that "Culture needs to be taken into account in all EU external policies" (art. 167 (3 & 4) of the TFEU).

A remarkable point is EU capacity of signature of the cooperation agreements with third parties, including cultural agreements. The EU in its external relations has signed cooperation agreements with different international and regional organizations to work jointly in the cultural field, as well as with third countries, as allows art. 167 (3) TFUE (ex-art. 151 CE). Therefore, the EU MSs at individual level can sign bilateral cultural agreements and the EU too.

The principle of subsidiarity

Following the *principle of subsidiarity* as defined in art. 5 of the TEU, the EU does not have competencies on culture from EU MSs. It is the principle whereby the EU does not take action (except in the areas that fall within its exclusive competence) unless it is more effective than action taken at national, regional or local level⁷⁴. Therefore, each EU MSs has its national policy, foreign cultural policy⁷⁵, and decides the role that culture plays in its external policies and external relations.

But in addition to that, the EU has a complementary competence which allows it to intervene in parallel with the EU MSs when the cultural action pretended can be reached better, related to dimension or effects, at the scale of the EU (Becerril 2015: 173-178).

Culture in the EU commercial agreements: The "cultural exception"

Within the EU external action, aside from the inclusion of culture in the cooperation agreements, there is another different issue related to the possible inclusion of cultural goods and services in the EU commercial agreements with third countries,

⁷² *Treaty on the European Union* <https://europa.eu/european-union/sites/europaeu/files/docs/body/treaty_on_european_union_en.pdf>

⁷³ FERNÁNDEZ LIESA, R. "Cultura y Unión Europea". In FUENTESECA, M. *Diccionario jurídico de la cultura*. Real Academia de Jurisprudencia y Legislación- Sección de Derecho de la Cultura. <<http://www.diccionario-juridico-cultura.com/voces/cultura-y-union-europea>>

⁷⁴ EUR- Lex- European Union Law. Glossary of summaries <<http://eur-lex.europa.eu/summary/glossary/subsidiarity.html?locale=en>>

⁷⁵ Cultural Policy Database www.culturelink.org/culpol/inex.html
<http://www.culturelink.org/news/publics/2013/publication2013-026.html>

which would be related to art. 206 TFEU (ex-art. 131 EC and the following). In this sense, some positions defend that there might be a "cultural exception" in the commercial agreements signed by the EU with third countries (Becerril 2015: 186).

During the Uruguay Round of trade negotiations was introduced the "cultural exception". Its purpose was to protect the cultural diversity and avoid the homogenization as result of the globalization process of the economy, especially in front of the United States (Dabbous-Sensenig, 2002). The inter-relation between economy and culture started to be discussed in the 1990s. Later had a relevant presence during the commercial negotiations between the United States and the EU, where there was not a homogenous position of EU MS, where the different EU MSs had a mixture of not only commercial interests but also cultural and symbolic values⁷⁶. Otherwise, the application or not of this exception in the commercial agreements can have a strong impact on the cultural industry. (Bonet, 2004), since "cultural goods convey ideas, symbols, and lifestyles and are an intrinsic part of the identity of the community that produces them"⁷⁷.

2.2.2. The EU adoption of international regulations

The 2005 UNESCO Convention as a reference for the EU cultural cooperation

The *2005 Convention* is the general framework of culture in the EU external relations and cooperation with third countries. Following the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* of 20 October 2005, the European Parliament and the Council decided in December 2006 the nomination of the *European Year of Intercultural Dialogue* for 2008⁷⁸. Because of it, along 2008 all EU MSs organized activities focused on intercultural dialogue in Europe, but also some cultural activities and special programmes were organized by the EC Delegations⁷⁹.

In November 2008 the Council Conclusions on the *2005 UNESCO Convention* in the external relations of the EU and its MSs were adopted⁸⁰, following a Council Decision⁸¹. The document pointed out that cultural cooperation and intercultural dialogue were regarded as integral parts of external policies as a whole, and that the activities from EU MSs should encourage the synergies and the complementarities with the EU, and foster joint cultural projects at international level. In addition to that, it remarked that:

⁷⁶ France and Spain support the "cultural exception". France is the largest film producer in Europe, countering competition to Hollywood. and the discussion on the exception is mainly related whether film and audiovisual is culture or is entertainment (UNDP, 2004: 98).

⁷⁷ UNDP (2004). Human Development Report 2004: Cultural Liberty in Today's Diverse World. New York: UNDP, p. 97.

⁷⁸ Decision No 1983/2006/EC of 18 December 2006.

⁷⁹ In the case of EU MSs there were special funds to be requested to the EC, but in the case of EC Delegations there was not a special budget allocated for it.

⁸⁰ "Council Conclusions on the promotion of cultural diversity and intercultural dialogue in the external relations of the Union and its Member States", 2905th Education, Youth and Culture Council meeting. Brussels, 20 November 2008. <http://ec.europa.eu/culture/documents/icd_external_relations_en.doc.pdf>

⁸¹ Council Decision no 2006/515/EC of 18 May 2006 on the Conclusion of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions

cultural exchanges and cultural cooperation, including in the audiovisual sphere, can help to establish relations based on partnership, strengthen the place and the role of civil society, foster processes of democratization and good governance and promote human rights and fundamental freedoms (point 2, point 5)

Since then, the implementation of the *2005 UNESCO Convention* is one of the criteria for funding EU cultural projects under the different bilateral and regional cooperation programmes, and different initiatives:

- *2008 European Year of Intercultural Dialogue (EYID)*
- "European Agenda for Culture in a Globalized World"
- Council of Europe "White Paper on Intercultural Dialogue"
- Compendium of Cultural Policies and Trends in Europe: Intercultural Dialogue
- The *Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures*

The document also included a "call to the EU MSs and the Commission, within their respective spheres of competence and with due regard for the *principle of subsidiarity* to" pursue the following objectives:

- Strengthening the place and the role of culture in the policies and programmes conducted within the framework of external relations
- Promoting cooperation with third countries and international organizations with responsibility in the field of culture, in particular with UNESCO the *Council of Europe*, to improve the quality and diversity of cultural activities carried
- Contribute to the attainment of external policy objectives to sustainable development
- Promoting the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* of 20 October 2005
- Promoting a wider cooperation between the cultural institutions of MSs of the Union in third countries, including cultural institutes and their equivalents in those countries in particular through the constitution of networks

2.2.3. Development cooperation as a main instrument of EU diplomacy

The EU development policy

In 1958 the *European Funds for Development* were created, and there was the signature of preferential agreements with the former colonies of EU MSs, called since 1975 ACP countries (Africa, Caribbean and Pacific). At the end of the Cold War the cooperation was extended to former Communist countries, in order to support them towards the market economy (Lefebvre, 2016: 17), and towards the Southern and Eastern Mediterranean countries too. The external and common security politics, together with the commercial politics, and the cooperation to development are the three main axis of the EU external action.

Within this context, the two main components of the EU external relations and diplomatic tools are trade and commerce, and the cooperation to development.

The development policy is possible due to the EU specific budget for the development of a policy of aid to development⁸². After the decolonization there were priority agreements of the Community with the former colonies of MSs, called in 1975 the ACP countries⁸³. The agreements were extended to the former Communist countries at the end of the Cold War (Lefebvre, 2016: 17), and later also to the countries of North Africa and the Middle East within the Euromed policy. The UE promotes commerce as a tool for the integration of undeveloped countries to the world economy.

As part of the celebrations for the 60th anniversary of the signing of the Treaty of Rome there was a conference organized in Roma on this occasion entitled "Sixty years and beyond: Contributing to development cooperation". During the meeting the Italian minister of Foreign Affairs and International Cooperation recalled that:

Development cooperation represents the external dimension of solidarity of the Union, which is the world's top development aid donor. The European project cannot express fully unless it reaches out beyond its borders⁸⁴.

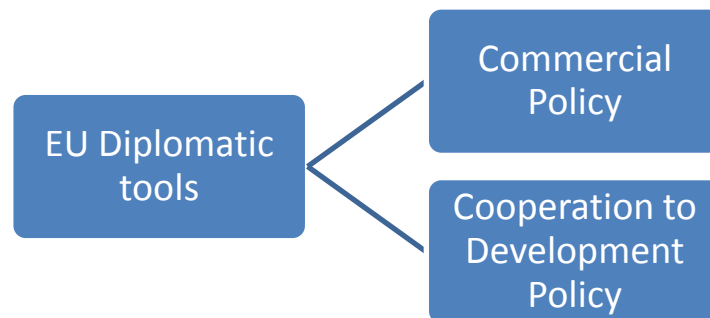


Figure II.8 - Main EU diplomatic tools

In quantitative terms, the volume of official aid to development of the EU and its MSs overcome more than 50% of the total aid. Despite of in practice, these figures are the reflex of a global effort, sometimes it is not coordinated, and with deep incoherences, with a plurality of national policies of cooperation together with the policies executed by the communitarian institutions (Remiro Brotons, 2006: 327-329).

The European Consensus on Development Policy

In year 2000 the *UN Millennium Development Goals* (MDGs) were adopted by developed and developing countries, including eight goals to reduce poverty by 2015.

In 2005 the EU adopted the *European Consensus on Development*⁸⁵ and since then the EU and its MSs have doubled the *Official Development Assistance* (ODA), Aid

⁸² The European Funds for Development were created in 1958.

⁸³ Africa, Caribbean and Pacific.

⁸⁴ *Ministero degli Affari Esteri e della Cooperazione Internazionale* (2017). "Sixty Years and Beyond: Contributing to Development Cooperation". 27/4/2017. <http://www.esteri.it/mae/en/sala_stampa/archivionotizie/approfondimenti/2017/04/sixty-years-and-beyond-contributing.html>

Effectiveness was improved⁸⁶, and cooperation agreement and financial instruments were modernized, and new mechanisms were put in place to improve *Policy Coherence for Development* (PCD)⁸⁷. Human and social development as part of the *European Consensus on Development Policy* was set out in the *Millennium Declaration*⁸⁸, considered as the ground of the EU international commitments⁸⁹.

As a consequence, in 2006 the EU recognized the contribution of culture to the social and human development in the EU policies of development. For this reason, a new EU external action was launched through a new thematic programme, *Investing in People*, focused on different fields, included culture, with the purpose of, firstly, bringing together peoples and cultures on an equal footing while preserving diversity, and secondly having a greater international cooperation to fully exploit the economic potential of the cultural sector⁹⁰.

With the entry into force of the *Lisbon Treaty* in December 2009, the EU and its MSs decided to follow strongly committed with the objective of the eradication of poverty and hunger for 2015⁹¹, as agreed in the *UN Millennium Development Goals* (MDGs).

In 2010 the UN encouraged actors to use culture for reaching the MDGs, as one of the pillars for sustainable development⁹², inviting them to include culture in all development policies, and to support the development of the cultural and creative sector in developing countries.

Good governance and the clause of conditionality

Until the 1980s the democracy and human rights were not a concern for the EU. Since 1989, the World Bank reported a new concept: good governance. It means managing the public in a transparent, responsible, participatory and equitable manner, with due regard to the rule of law and human rights. (Barbé, 2000: 84). In the 1990s, good governance was seen as an indispensable prerequisite for the success of any development policy, and thus became the central concept of political conditionality. Political conditionality is based on two key ideas: respect for human rights and democratic principles.

⁸⁵ Joint communication of the Council and of the Representatives of the Governments of the EU MSs met in the Council, the European Parliament, and the Commission on the development policy of the EU "European Consensus on development policy". DO C 46, 24/2/2006.

<http://ec.europa.eu/development/icenter/repository/european_consensus_2005_en.pdf >

⁸⁶ <http://ec.europa.eu/development/how/aid_effectiveness_en.cfm >

⁸⁷ <http://ec.europa.eu/development/policies/policy_coherence_en.cfm >

⁸⁸ At the 2000 *Millennium Summit* the international community adopted the *Millennium Declaration*, committing to a global project for the reduction of extreme poverty, which included eight specific targets: the *Millennium Development Goals* (MDGs).

⁸⁹ Communication from the Commission to the Council, the European Parliament and the Economic and Social Committee of 12 April 2005: Speeding up progress towards the "Millennium Development Goals- The European Union's contribution to the Millennium Development Goals (MDGs)- [COM(2005) 132 final]- Not published in the Official Journal

⁹⁰ Communication from the Commission to the Council and the European Parliament of 25 January 2006, "Investing in People" [COM(2006) 18- not published in the Official Journal]

<www.eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:r12547> (consulted on 14/12/2015)

⁹¹ *Lisbon Treaty*, also known as *Treaty on the Functioning of the UE*, Art. 208.

⁹² UN Resolution on culture and development (2010).

<<http://www.unesco.org/new/en/brussels/areas-of-action/culture/culture-and-development/>>

At the community level, in the 1990s the EU was also positioned. The Declaration during the European Council in Luxemburg held on 28 and 29 June 1991 states that respect for and protection of human rights in economic and cooperation agreements with third countries can be a useful tool for their promotion. Further elaborated in the Resolution on Human Rights, Democracy, and Development of November 8, 1991, which places human rights and demoralization at the centre of development cooperation policy.

Adopting the conditionality is a norm guiding EU foreign policy behaviour, and since then the EU has been using its economic and diplomatic instruments to foster the human rights and democracy in its relations with third countries. Asking about to what extend the EU applies the conditionality clause, the answer should be that it depends. If the countries are considered important for commercial or political purposes, they do not suffer any negative measure. If commercial and strategic interest are the primary concern for the EU external relations, then there would not be a need to develop the human rights policy⁹³.

EU aid structure

One of the main diplomatic tools of the EU is the cooperation to development programmes. The MSs of the EU have been major players of the international aid architecture since the times of the Cold War and decolonization. At present, the EU comprises 28 EU MSs, and its executive arm is the EC. The EC has been active in development since the beginning of the European integration with the management of the first *European Development Fund* (EDF) in 1958. The EDF is financed through voluntary contributions from EU countries and managed outside the framework of the Community Budget.(Kitt, 2010: 15)

The EU Aid structure includes currently 28 MSs, the EC, and *European Investment Bank* (EIB). The MSs provide the bulk of the funding for the EU's bilateral and multilateral development cooperation, including the EC, as well as capital for the EIB.

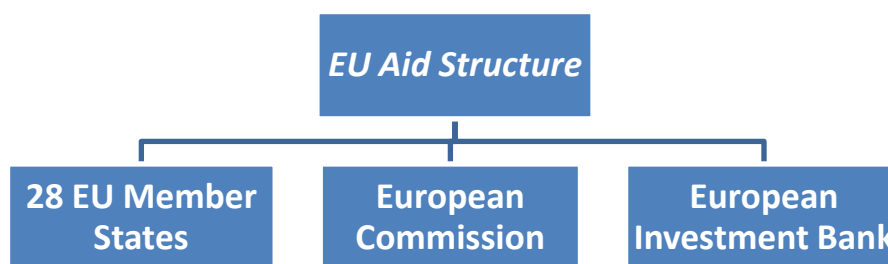


Figure II.9. - EU Aid structure

The EC's funding for development cooperation comes from two sources, each one with its rules and practices:

⁹³ SMITH, K. E. (1997): "The Use of Political Conditionality in the EU's Relations with Third Countries: How Effective?. ECSA International Conference, Seattle 29 May- 1 June 1997. <<https://global.wisc.edu/development/resources/clayton-smith.pdf>>

1. European Development Fund (EDF) representing voluntary contributions from EU MSs. It accounts the 30% of the EC's development cooperation funding. The EC supports the countries of the Africa, Caribbean, and Pacific (ACP) regions.
2. Community budget, which supports developing countries in other regions as well as five thematic programmes

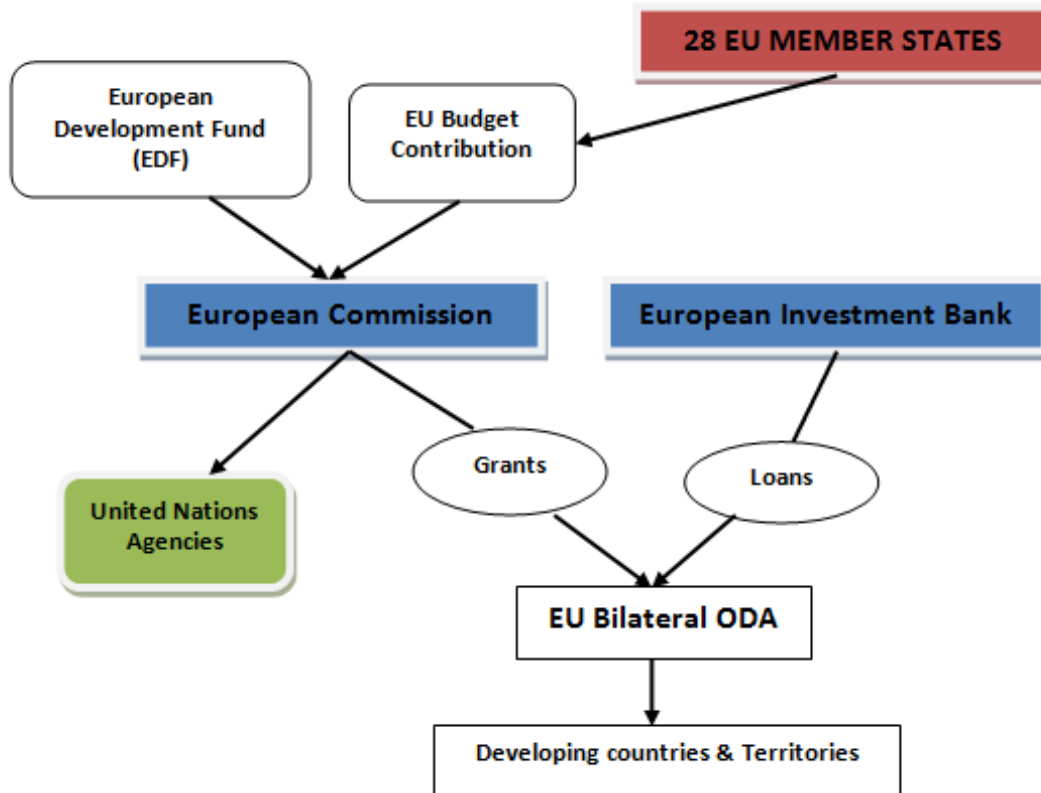


Figure II.10.- Flows of EU aid funding

Culture, education and science as tools of the EU soft power

Together with the presence of culture as a tool for enhancing the EU image beyond its borders, the EU is also increasing the role of the science and education diplomacy. According to the Nye (1990) culture is one of the three major sources of soft power, together with the political values and the foreign policy. The EU is developing its soft power using three tools that contribute to enhance the image of the EU in some priority countries or geographic areas, like the Mediterranean region or in a smaller scale the Arab countries: the cultural diplomacy, the scientific diplomacy and the educational diplomacy (Vandewalle, 2015).

Following a model started after the Cold War, using the *soft power* instead of the *hard power*, the EU follows this model through influence and seduction, among other reasons because it does not have instruments of *hard power*, like a common army (Lefebvre, 2016: 67).

Since the 1970s the EU has promoted cultural programmes for political and economic reasons, and it has invented a common heritage as a new Enlightenment, and against the Americanization of European culture (Borneman & Fowler, 1997)⁹⁴.

The EU has conducted an ambitious range of cultural diplomacy efforts at various levels through bilateral cooperation channels and a systematic tourism policy that includes heritage as a key component⁹⁵. For the EU, cultural relations are an asset for the competitiveness related to *soft power*, but the culture in the external action also has power, and it is increasingly dominant in a new form of diplomacy. It could seem that the EU is taking culture more seriously in its development cooperation because, following the "EU Preparatory action on culture in external relations", a new European strategy on culture in EU external relations should follow it (Helly, 2015)⁹⁶. It is the reason why in the recent years the EU is making some efforts to increase the impact of cultural diplomacy in its external policies, but it is not clear yet how this will be reflected at the operation level⁹⁷.

2.2.4. EU multilateral cooperation agreements

EU Support to the implementation of the 2005 UNESCO Convention

The EU supported the implementation of the *2005 UNESCO Convention* through a project for a **Technical Assistance in Cultural Governance**, under the "Investing in People" programme.

The EU and UNESCO reached an agreement on an EUR 1 million Expert Facility to support governance in the cultural sector in developing countries on effective and sustainable cultural policies (September 2011- November 2013). The project also had an important contribution from the Spanish Agency for Development (AECID).

The EU-funded a project to "Strengthen cultural governance in developing countries" addressed to public authorities and institutions, with technical assistance missions on cultural policies and industries. The project aims were to strengthen the role of culture as a vector for sustainable development and poverty reduction. UNESCO was responsible for implementing the project. In September 2016 UNESCO published a report on the impact and achievements of the UNESCO/EU Expert Facility Project⁹⁸.

There was a list of eligible countries, developing countries, that had previously ratified the 2005 UNESCO Convention, and eligible beneficiary countries under the European Union thematic programme "Investing in People". Public authorities and institutions from eligible countries submitted applications for technical assistance missions to UNESCO. Of a total number of 77 countries (19 October 2011), there are only 4 Arab countries eligible: Egypt, Jordan, Oman, and Tunisia.

⁹⁴ BORNEMAN, J.; FOWLER, N. (1997). "Europeization". *Annual Review of Anthropology*, no. 26, pp. 487-514. Cited in : MILLER, T.; YÚDICE, G. (2004). *Política cultural*. Barcelona: Gedisa, p. 243.

⁹⁵ "Preparatory Action- Culture in the EU External Relations". DG Education and Culture", 2014.

<<http://cultureinexternalrelations.eu/preparatory-action-on-culture-in-the-eus-external-relations/>>

⁹⁶ HELLY,, D. (2015). Dossier on "Culture and Development": <www.ecdpm.org>

⁹⁷ EC Press release "Maximizing the Impact of Cultural Diplomacy in EU Foreign Policy". Brussels, 7/4/2014. <http://europa.eu/rapid/press-release_IP-14-382_en.htm>

⁹⁸ UNESCO (2016). "Investing in Culture for Sustainable Development".

<http://www.acpculturesplus.eu/sites/default/files/2016/06/22/unesco_investing_in_culture_eu_proje ct.pdf>

Cooperation Agreements between UNESCO and EU

A bilateral agreement on cultural cooperation was signed in 1996 between UNESCO and the EU. This agreement had an operational approach for the facilitation of the promotion between the two organizations. Its purpose was to detail the financial modalities for future actions of cooperation. Both institutions committed promoting actions mainly for the contribution of the valorisation of Euro-Mediterranean cultural heritage.

In October 2012 the EU and UNESCO signed a *Memorandum of Understanding* on a partnership, where the strategic priorities for their cooperation focused on education, culture, science and human rights. Its aim is establishing and increasing their dialogue on policy issues, cooperation and exchanges of data and information in their efforts to achieve their common goals and objectives⁹⁹. Later, on 8 October 2013 followed a cooperation *agreement*¹⁰⁰, to strengthen their cooperation scale up their joint operations on education, culture, science and technology, and freedom of expression. The EU contributions to the partnership were around 30 million € for the safeguarding and preserving cultural heritage in Egypt, Jordan, and Lebanon¹⁰¹.

EU cooperation agreement with the Arab League

The diplomatic relations between the EU and the Arab League started in 2007. Following an initiative from Malta in 2005, to bring together the Arab League and the EU, the 1st Ministerial meeting EC-Arab League was held in Malta (11-12 February 2008), called "Malta I" the first joint meeting of the Commission, the Council and the Arab League Secretariat. The result of the summit was the **Malta Communiqué**¹⁰². During the Slovenian Presidency the first half of 2008. One of the priorities identified was the opening of an *EC-Arab League Liaison Office in Malta* as a new instrument to guarantee a long-term relationship and develop Arabic translation. It formally opened on 14 October 2009, to play a bigger role in enhancing practical cooperation between the two sides. It is hosted by Malta, with seconded staff from the LAS and Malta. Since then some cooperation projects in several fields, including culture have been selected¹⁰³.

The 2nd Summit was held in Cairo on 13 November 2012, at the level of Foreign Ministers, with the result of the **Cairo Declaration**¹⁰⁴. The Ministers underlined in point

⁹⁹ <www.enpi-info.eu/library/content/eu-unesco-partnership-agreement >

¹⁰⁰ <<http://eu-un.europa.eu> >

¹⁰¹ <http://europa.eu/rapid/press-release_IP-13-925_en.htm?locale=EN
<http://europa.eu/rapid/press-release_IP-13-925_en.htm?locale=en

¹⁰² Malta Communiqué
<http://www.europarl.europa.eu/meetdocs/2004_2009/documents/dv/wgme20080220_eu_arabstates/_wgme20080220_EU_arabstates_en.pdf> (consulted 5/1/2017)

¹⁰³ Parliamentary Questions to the Commission (Vice-President/High Representative), 17 April 2015
<<http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+WQ+E-2015-006221+0+DOC+XML+V0//EN&language=bg>>

Answer given by the VP/HR on behalf of the Commission, 21 September 2015.

< <http://www.europarl.europa.eu/sides/getAllAnswers.do?reference=E-2015-006221&language=BG>>
(consulted 5/1/2017)

¹⁰⁴ *Cairo Declaration*, 2nd EU-Arab States Foreign Affairs Ministerial Meeting, 13 November 2012, p. 3
<https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/224278/evidence-eeas-cairo-declaration-nov-12.pdf> (consulted 5/1/2017)

7 of such declaration the necessity of participating in initiatives reinforcing intercultural and interreligious dialogue, such UNESCO, the ALF and the *Alliance of Civilizations*.

The 3rd Foreign Affairs Ministerial Meeting took place in Athens in June 2014, when it was signed a MoU between the EEAS of the EU and the General Secretariat of the Arab League on 19 January 2015.

Table II.9- EU Ministerial Summits with the Arab League

	DATE	PLACE	OUTCOME
1st	11-12 February 2008	Malta	Malta Communiqué MoU- 18 March 2009 EC-LAS Liaison Office in Malta
2nd	13 November 2012	Cairo	Cairo Declaration
3rd	June 2014	Athens	MoU- 19 January 2015

2.2.5. EU institutional framework

The European External Action Service

The Lisbon Treaty entered into force on 1 December 2009¹⁰⁵, although initially, the *Reform Treaty* had tried to provide the EU with a Constitution, without success. This *Lisbon Treaty* allowed the reform of the previous *Maastricht Treaty* and the *Treaty of Rome*. It also launched some institutional changes, like the creation of a new post, the *High Representative of the Union for Foreign Affairs and Security Policy (HR/VP)*¹⁰⁶, and the starting of the new *European External Action Service (EEAS)*. With the EEAS the EU acquired new competencies, to be more coherent and efficient in the external actions, and at the same time increasing the EU influence in the world.

The Council Decision establishing the organization and functioning of the European External Action Service of 25 March 2010, stated in art. 3 (point 1) referring to "cooperation":

The EEAS shall work in cooperation with the General Secretariat of the Council and the services of the Commission, as well as with the diplomatic services of the Member States, to ensure consistency between the different areas of the Union external action and between these and its other policies.

The new EEAS is composed mainly of officials of the EC, and diplomats from EU MSs. Furthermore, it also introduced some other changes concerning the EC Delegations, which became EU Delegations. Since then, around one-third of the European staff working in delegations is from the diplomatic services from the EU MSs¹⁰⁷.

¹⁰⁵ *The Lisbon Treaty* was signed on 13 December 2007.

¹⁰⁶ The previous post of High Representative which contributed to the efficiency of the European diplomacy and the relation with EU MSs was established in 1999.

¹⁰⁷ BALFOUR, R. ;RAIK, K. (eds.) (2013). "The European External Action Service and National Diplomacies". Brussels: European Policy Centre & The Finnish Institute of International Affairs, EPC Issue Paper no. 73, March 2013. Europe in the World Programme.

Some voices have raised the issue on the fragmentation on the unity of the EU external policy, since in the definition of the programmes there are several parties involved: the HR/VP and Commissioners of several DGs, namely: development (EuropeAid), humanitarian aid (ECHO) and neighbourhood (NEAR). The EEAS gave more autonomy to the HR respect to the European diplomacies, and the present HR (Mrs. Mogherini), has a special focus on the Southern Mediterranean, which is a sensible issue for Italy. Meanwhile, the former one (Mrs. Ashton) was more focused on the Balkans (Lefebvre, 2016: 41).

The EEAS presents the Euro-Mediterranean cultural strategy on its web-site including gender issues, the media, the education and the social, cultural and human partnership.

Table II.10- Euro-Mediterranean Cultural Strategy

STRATEGY
Euromed and Women
ALF
Euromed and the Media
Euromed and Education
Social, Cultural and Human Partnership

Source: EEAS <www.eeas.europa.eu/euromed/social/culre_en.htm>

Data: from December 2015

Cultural focal point in major EU Delegations

Initially, the EEAS did not have any staff dealing with cultural issues, but in it appointed a focal point for culture. In 2015 the EEAS appointed a senior advisor on cultural affairs and a ‘cultural focal point’ at the EU Delegation in Beijing¹⁰⁸

Table II.11 - Main EU bilateral external actions and instruments

ACTIONS	INSTRUMENTS	ACTIVITIES
Cultural relations	EU Delegation	Official visits Ministerial meetings and conferences Cultural events
Culture & Development cooperation	Association agreements	Bilateral cooperation
	Euromed Partnership & ENP	Regional Programmes and projects Thematic programmes
	EU Delegation	Local Cultural Activities Twining Budget support
	European Investment Bank (EIB)	Loans
Promotion of intercultural dialogue	EU Delegation	Special Programme: 2008- European Year of cultural diversity and intercultural dialogue

www.pec.eu/documents/uploads/pub_3385_the_eeas_and_national_diplomacies.pdf (consulted on 14/12/2015)

¹⁰⁸ EEAS Review (consulted on 1/7/2013)

<http://eeas.europ.eu/library/Publications/2013/3/2013_eeas_review_en.pdf>

	ALF	Networking of civil society Projects Surveys & Reports
Cultural influence	Media	Special Mediterranean programme Promotion of the EU Media Euronews channel (Arab version)

EU Delegations in Arab countries and working languages

The EU has a total of 139 Delegations around the World¹⁰⁹, and most of the European staff has a diplomatic status, within the framework of the 1961 Vienna Convention on Diplomatic Relations. 14 of these EU Delegations are located in different Arab countries. One of the most strategic delegation in the Arab region is the Delegation in Cairo (Egypt), where there are also the Arab League headquarters.

The EU Delegation are operating as the diplomatic mission of the EU since the entering into force of the Lisbon Treaty, which reinforced the EU's external policies and the EU as an international actor (Wouters & Duquet, 2011: 3).

The main EU working languages in the MENA region are English and French, but in most of the EU Delegation, the working language is English, with some exceptions in the Maghreb. Therefore, these languages will be used as a communication tool: web-site, submission of projects to call for proposals, contract services, call for tenders, conferences, press releases, etc. As a reflect of that, a comparison of the languages of the different EU Delegations' websites in the Arab countries shows that most of them are published in English, with three countries in French, and only one offers a bilingual version n Arabic (Morocco).

Table II.12- Language of the EU Delegations' websites

EU DELEGATION	LANGUAGE
ALGERIA	French
LYBIA	English
MOROCCO	French & Arabic
TUNISIA	French
EGYPT	English
IRAQ	English
JORDAN	English
LEBANON	English
PALESTINE*	English
SYRIA	English
SAUDI ARABIA (GCC)	English
UAE	English
YEMEN	English

*Occupied Palestinian Territories

Source: EU Delegations websites

The previous portal *EuroMed Info Centre*, a project under the Regional Information and Communication Programme published the web-site in different

¹⁰⁹ Data from July 2016 <www.eeas.europa.eu>

versions: in English, French and Arabic. The following portal "EU neighbours" in English, French, Russian and Arabic.

EU Delegations and the regular meetings of EU MSs cultural counsellors

All cultural counsellors, cultural attachés and representatives of EU MSs on cultural issues held regular meetings, four times a year a meeting. The meeting is led by the EU country hosting the EU Presidency every six months, twice during the mandate., The meetings are organized in coordination with the EU Delegation. Usually, these meetings are a place where to exchange information, and in some cases were to coordinate and organize joint cultural projects or initiatives.

2.2.6. Recent EU strategic approach to international cultural relations

EU increased interest towards cultural diplomacy

In June 2014, the EC published a report on Culture in the EU external relations "**Maximizing the impact of cultural diplomacy in EU foreign policy**", where recommended, in particular, that specialist 'cultural officer' positions should be created within the EU Delegations and the Member States pool their resources, notably via their cultural institutes and attaches abroad. On this occasion the EU HR/VP affirmed¹¹⁰:

"Culture has to be part and parcel of our foreign policy. Culture is a powerful tool to build bridges between people, notably the young, and reinforce mutual understanding. It can also be an engine for economic and social development. As we face common challenges, culture can help all of us, in Europe, Africa, Middle East, Asia, stand together to fight radicalization and build an alliance of civilizations against those trying to divide us. This is why cultural diplomacy must be at the core of our relationship with today's world".

On 8 June 2016 the High Representative and the EC presented a joint communication entitled "**Towards an EU Strategy for international cultural relations**". This strategy proposed three pillars which should create a conducive environment for cultural and creative industries to continue expanding, creating growth and employment¹¹¹.

Table II.13- EU strategy for international cultural relations

1st PILLAR	2nd PILLAR	3rd PILLAR
Promotion of Human Rights, diversity and inter-cultural dialogue	Advancing cultural cooperation with partner countries	Strategic approach to cultural diplomacy

¹¹⁰ EC Press release: "Maximizing the impact of cultural diplomacy in EU foreign policy", 7/4/2014.<http://europa.eu/rapid/press-release_IP-14-382_en.htm>

¹¹¹ European Commission Joint communication to the European parliament and the Council "Towards an EU strategy for international cultural relations". JOIN(2016) 29 final, 8/6/2016, p. 15. <<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>>

On 23 May 2017 the Council adopted the **conclusions on "Culture in the EU's external relations"**¹¹², recognizing the essential role of culture. The next step should be the creation of a Working Group to assist in the definition of the EU strategic approach to international cultural relations, which will be supported by the EEAS and the recently created *EU cultural diplomacy platform*.

On the emerging of the EU cultural diplomacy discourse differs from that of the nation-state, Raj Isar (2015) remarks the theoretical distinction between the "pedagogical" and the "performative" functions of a nation-state from Babha, which can be adopted at a supra-national scale as well. He refers to this EU cultural diplomacy as a "cultural policy of display", as an agenda that follows a process of poly-vocal stake and appropriation by different stakeholders. According to him, the concept of "EU Culture in external relations" includes *soft power* goals together with other instrumental objectives, notably with regard to exports of cultural goods and services.

Furthermore, some of the recommendations gathered in this new strategy on culture in EU external relations are not new or different from initiatives already successfully implemented in the past by the EU in some countries like Egypt.

Launching of an EU cultural diplomacy platform

An EU cultural diplomacy platform was set up in 2016 following the recommendations of the "Preparatory Action "Culture in the EU's External Relations", voted by the European Parliament and implemented by the EC in 2013-14. Some of the recommendations were:

- Advising and supporting EU institutions, including EU Delegations.
- Setting up a global cultural leadership programme

This new EU Platform for cultural diplomacy¹¹³ was launched in March 2016 to support the EC with the implementation of a new "Strategy for international cultural relations" and to enhance EU's engagement with third countries and its citizens. One of the components of the platform is the First Global Cultural Leadership Programme (Valleta, Malta 16-21 October 2016). Among the selected countries invited to participate there was not any Arab country¹¹⁴.

This initiative was funded by the EC under *Service for Foreign Policy Instruments* (FPI)¹¹⁵ to support the EU institutions in the implementation of the new "**EU Strategy for International Cultural Relations**" launched in June 2016¹¹⁶. It also wants to create synergies among EU stakeholders (EU Delegations, national cultural institutes, and foundations, private and public enterprises, civil society). The platform is a two-year project, implemented by a Consortium led by the *Goethe Institut*, with several

¹¹² European Council Press Release, 27/5/2017. < <http://www.consilium.europa.eu/en/press/press-releases/2017/05/23-conclusions-culture/>> and "Draft Council Conclusions on a EU strategic approach to international cultural relations". 7935/17, 7 April 2017

< <http://data.consilium.europa.eu/doc/document/ST-7935-2017-INIT/en/pdf>>

¹¹³ "New European Cultural Diplomacy Platform Launched", 31/3/2016.

<http://ec.europa.eu/dgs/fpi/announcements/news/20160401_1_en.htm>

¹¹⁴ < <http://cultureinexternalrelations.eu/cultural-diplomacy-platform-call-for-applications/>>

¹¹⁵ DG Service for Foreign Policy Instruments (FPI)

<http://ec.europa.eu/dgs/fpi/announcements/news/20160401_1_en.htm>

¹¹⁶ < <http://www.cultureinexternalrelations.eu/>>

partners: the *British Council*, Bozar- Centre for Fine Arts Brussels, the European Cultural Foundation, the EUNIC Global, and the *Institut Français*.

2.2.7. Cooperation with third parties: The Arab countries

The Mediterranean: between the identity and the geopolitics

The idea of a Mediterranean identity tries to bring together a wide diversity of identities of the Northern, the Southern and the Eastern shores. The religion, ethnicity or the language as part of the identity of the South, is marked by the Islam as the main religion and the Arab as the main language, among other tribal and ethnic features determining the identity, aside from the political context. What it is not clear is whether in the Mediterranean there is a common identity, or it is moving towards this Mediterranean cultural identity (Panebianco, 2003: 1-20). Furthermore, within the Mediterranean region, there are some sub-areas with a common past, like the countries that were part of the Ottoman Empire for example (Dragicevic)¹¹⁷.

Otherwise, the promotion of the regional integration is one of the main objectives of the external action of the UE. Since the EU is a successful model of integration, it applies the same model to other areas of the world. In the framework of initial Euro-Mediterranean Association, the objective was the creation of a Euro-Mediterranean area of free trade for 2010. One of the instruments of integration has been the Association Agreements with several partners of the region (Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria, Tunisia). It reflects the aim of integration between the EU and third countries (Remiro Brotons, 2007: 86-87).

Euromed Regional cultural cooperation: The Euromed Ministerial Conferences of Culture

The definition of the regional priorities on culture is agreed in the Euromed Ministerial Conferences of Culture. Within the framework of the *Barcelona Process*, the declarations resulted in the Euromed meetings with the ministries of culture are not compulsory, and they are only political commitments that sometimes serve for launching new programmes of regional cooperation. Since the start of the *Euro-Mediterranean Partnership* in 1995, only three ministerial conferences of culture have been held: in Bologna (Italy) in 1996, in Rhodes (Greece) in 1998 and the third one in Athens (Greece) ten years later, in 2008.

Table II.14- Euromed Ministerial Conferences of Culture

YEAR	PLACE	MAIN OUTCOMES
1996	Bologna (Italy)	Euromed Cultural Heritage
1998	Rhodes (Greece)	Euromed Audiovisual Euromed Youth
2008	Athens (Greece)	Euromed Strategy of Culture

The first ministerial conference, held in April 1996, meant the beginning of the Euro-Mediterranean cultural agenda, which was mainly focused on cultural heritage,

¹¹⁷Cited in: " Mediterranean identity- It exists a Mediterranean identity?"
<<http://www.as.miami.edu/eucenter/observatories/eumed>>

as a way for reinforcing the Mediterranean identity. In fact, the importance of cooperation between the two shores of the Mediterranean concerning the safeguarding of cultural heritage of the region was recognized as an essential vector in the construction of this *Euro-Mediterranean Partnership*. The different ministers of culture suggested joint actions at the bilateral and multilateral level, participating in MEDA programmes or introducing some clauses in their *Association Agreements*. The conclusions of this conference included the guidelines for the launching of the new programme *Euromed Heritage*.

The second ministerial conference of culture, held in September 1998, set up the basis for the audiovisual and also youth cooperation, as a contribution to intercultural dialogue, promoting cultural exchanges. As a result, the EC launched the *Euromed Audiovisual* and *Euromed Youth* programmes. The third ministerial conference was held in 2008, the same year that the "2008- Year of Intercultural Dialogue". As a result of this conference, it was decided to launch a process for the definition of a Euromed strategy for culture. Following this decision, in 2009 the EC presented a report "*Towards a strategy for culture in the Mediterranean region*" (2010)¹¹⁸.

During the third *Euro-Mediterranean Ministerial Conference of culture* held in Athens in 2008 (29-30 May), ministers recognized the role that media could play in the promotion of dialogue between cultures and understanding. The "**Euromed and the Media**" Task Force, within the framework of the *Regional Information and Communication Programme*. The recommendation from the *Euromed Berlin Conference* (June 2007) on "The Media and Intercultural Understanding: Challenges and Responses", had as a result a series of proposals for consideration on training and skills exchange on intercultural matters and networking projects between journalism schools.

Cultural cooperation with Arab countries

At the multilateral level, and due to its geographic proximity, the EU is the organization more present and the more active in cultural cooperation with the Arab countries, especially since the launching of the *Barcelona Process*, later re-launched with the *Union for the Mediterranean* in 2008. Nevertheless, the Arab countries targeted are only the ones from the Middle East and North Africa (MENA countries) (Mehadji, 2014: 278). Since the launching of the *European Neighbourhood Policy* in 2006 the bilateral cooperation is agreed in the *Association Agreement*.

The EU is increasing its presence where culture is not only engaged individually but also within education and scientific activities, education and science diplomacy. This recent strategy is not only followed in the Mediterranean region, but also in Asia (Vandewalle, 2015).

But the European-centred approaches sometimes have produced not very enthusiasm due to the lack of adaptation to Southern Mediterranean culture, society, and mental imaginary. Sometimes the EU has faced some difficulties in adapting its

¹¹⁸ BOUQUEREL, F.; EL HUSSEINY, B. (2009). *Towards a Strategy for Culture in the Mediterranean Region: Needs and opportunities assessment report in the field of cultural policy and dialogue in the Mediterranean Region*. Brussels. November 2009 (funded by EC).

formulas in non-EU countries (Papidimitrou *et al.*: 2007: 236)¹¹⁹. As an example, the concept of "civil society" or "decentralized cooperation", concepts that respond to necessities, history, and traditions of the Western societies (Baroudi, 2004). As directly transposed these concepts in the Arab society have little meaning transferred there. This EU's associative model does not always fit well with the local model of society within the Arab culture. In addition to that, sometimes the EU institutions have been reluctant to finance ventures involving Muslim organizations, even moderate ones. It has widespread the suspicious that the EU promotion of democracy and human rights could undermine the Islamic identity of the society (Gillespie, 2004: 6)¹²⁰

Table II.15- EU instruments of cooperation

KIND OF COOPERATION	INSTRUMENT
Bilateral cooperation	Association Agreement
Regional cooperation	Euromed programmes

Cultural heritage and the reinforcement of the Mediterranean identity

The *Euromed Heritage* programme was launched five months after the *Barcelona Declaration* (1995). Its objective was put in relevance the shared heritage. In fact, culture is the only field where the equalitarian relationship among the different partners can be feasible, something more difficult at political or economic level (Rahmouni Benhida & Slaoui, 2013: 51-52). The objective was to reinforce the idea of a shared Mediterranean heritage, as a tool for a policy of tolerance, peace, and stability in the region¹²¹. Aside from the intercultural dialogue, culture and heritage are also closely linked to and can contribute to economic development, where other sectors, like handicrafts and tourism.

Culture and cultural actions are a tool for a reconciliation of people and can contribute to avoiding the fragmentation of the partners from the South and the East of the Mediterranean. The idea of getting a unification of the South and the East of the Mediterranean is a need for the achievement of a "Euro-Mediterranean" region as a geopolitical actor, and to bring out a unity of wishes (Rahmouni Benhida & Slaoui, 2013: 53).

Task Force: A new form of European Diplomacy

A Task Force is a new form of European Diplomacy. Following a Communication on "A Stronger European Industry for Growth and Economic Recovery" (2012) the Tasks Forces were set up to implement 'action lines' across some priority areas. The Task

¹¹⁹ Cited in: JOHANSSON-NOGUÉS, E. (2008). *The construction of an EU Foreign Policy Identity: Identitarian resonance in the European Union's relations with the Mediterranean, Northern European and Western Balkan borderlands*. Bellaterra: Universitat Autònoma de Barcelona. Doctoral Thesis, p. 283-284.

¹²⁰ *Ibidem*.

¹²¹ Cited by Rahmouni Benhida & Slaoui, (2013: 51-52). Special Dossier Euromed no. 17 "Programme Euromed Heritage: patrimoine culturel au coeur du partenariat euroméditerranéen". 20 September 2000, p. 2.

Force are Commission working groups and promote the need of investment in these areas¹²².

2.2.8. Promotion of the European networking: EUNIC

The main objective of the EUNIC Global network¹²³, fostered by the EU and created in 2008, is to be an incubator of projects focusing on building capacities in the creative and cultural policies through conferences, training, and web information platform. Among its members includes 36 organizations and institutions from the 28 EU MSs¹²⁴. There is a yearly rotation of the presidency among its members. The composition of its member is diverse: from agencies of cooperation, ministries of culture, ministries of foreign affairs, cultural institutes, or other governmental bodies, among others. There is not a specific EU budget line allocated to the EUNIC network. The EU(DG EAC) made some efforts to provide it with some statutes, but the different nature of its members and its competencies of each country made it difficult.

EUNIC is organized in regional clusters around the world. One of them is targeting the MENA region, with a pilot project on "European Training in Culture and Creative Sector Management". This project, launched in 2014 is based on training and peer-to-peer cooperative learning experience to foster regional exchanges within MENA region¹²⁵.

Following the joint Communication "Towards an EU strategy for international cultural relations" adopted by the EC and the EEAS in June 2016, in May 2017, the EUNIC and the EU agreed on an administrative arrangement enhancing cooperation with cultural institutes¹²⁶. The idea is to join forces and to ensure synergies in advancing cultural cooperation outside the EU. nevertheless, this agreement did not commit any EU supplementary financial resources.

This agreement outlined joint principles, values and objectives. It was an step forward towards an improved cooperation in the field of cultural activities. Cultural cooperation with the partner countries should focus in three thematic areas:

- Promoting culture and intercultural dialogue for peaceful inter-community relations
- Supporting culture as an engine for sustainable social and economic development
- Reinforcing cooperation on cultural heritage

¹²²DG Internal Market, Industry, Entrepreneurship and SMEs
<http://ec.europa.eu/growth/industry/policy/task-force_en>

¹²³ European Union National Institutes for Culture (EUNIC).

¹²⁴ Data from April 2017 < www.eunic-online.eu >

¹²⁵ EUNIC < <http://www.eunic-online.eu/?q=content/eunic-mena-pilot-1-training> >

¹²⁶ EEAS Press Release- "National Institutes for Culture and EU to further enhance cooperation", 1675/2017. < https://eeas.europa.eu/delegations/egypt/26249/national-institutes-culture-and-eu-further-enhance-cooperation_en > and the agreement < https://eeas.europa.eu/sites/eeas/files/2017-05-16_admin_arrangement_eunic.pdf >

2.3. EU POLICIES OF CULTURAL COOPERATION WITH THE ARAB COUNTRIES

2.3.1. Introduction

The Arab countries are at the crossroad of the European, African and Asian regions, a wide geographic area where one of the main features, for different historical and geostrategic reasons, is its cultural richness but also by its complexity. Some of these Arab countries are part of the Mediterranean region, but not all of them. Nowadays that the monopoly of commercial and cultural relations is not in the hands of religious powers like in the past, their geographic situation is still extremely strategic. Some of the most important straits (Gibraltar, Dardanelles, Ormuz, Suez Canal) are controlled by the Arab States. Several continental routes of commerce in Asia have to cross Arab countries, and in the 20th century most oil sources in Africa, Maghreb, and the Middle East were discovered, which is still a focus of interest for this region (Buresi, 2005: 305-306).

In 1974 the dialogue between the Arab League¹²⁷ and at that time the European Community started. It was called the *Euro-Arab Dialogue*. But later, with the *Euro-Mediterranean Conference* held in Barcelona in 1995, the political dialogue between the European Union and the countries of South and South-East of the Mediterranean was institutionalized, meaning the start of the EU cooperation to development programmes. The purpose was to show the Mediterranean region as a whole, and culture was also included in the cooperation.

As a result of different external policies focused mainly on the Mediterranean region, the *European Union* (EU) maintains relations only with some of these Arab countries and, as a consequence, also cooperation at bilateral and regional level. Therefore the EU has developed some policies and instruments for the operational approach to this cooperation and assistance which also includes cultural cooperation. Besides, since the beginning, this cultural cooperation has been implemented in a changing context, from the European and the Arab side as well, and it has been marked by several institutional changes and conflicts in the region, which have meant important constraints and challenges in general.

The EU external relations, determined by the policies and decisions, have been evolving, together with the main EU tools and instruments, determining the cooperation and the presence of culture in the EU strategy with the Arab countries, at the bilateral level, and inserted in the broader geographical context of the Mediterranean region.

2.3.2. The beginning of the Euro-Arab Cooperation

The start of the Mediterranean Policy

In 1969 the *European Economic Community* (EEC) concluded economic agreements with some Maghreb countries¹²⁸, and at the same time, different countries members¹²⁹

¹²⁷ Also called League of Arab States.

¹²⁸ Algeria, Morocco, and Tunisia.

¹²⁹ The number of European countries members of the initial EEC, and later of the *European Union*, has been changing because there have been different waves of accessions of new Member States.

of the EEC maintained different commercial and political relations with Arab countries. In fact, the EEC policy was largely based on the Arab policy of France¹³⁰. At that time, there was, in general, a lack of a common model of agreements (Blanc, 2012: 21-24), and the cooperation was mainly on financial and economic issues (Rahmouni Benhida & Slaoui, 2013:50).

In 1972, previously to the accession of three new members of the EEC¹³¹, and with the aim of getting a global approach to the Mediterranean policies, the ECC started its cooperation policies with the Mediterranean region. It adopted *the Global Mediterranean Policy as a framework for the bilateral trade and cooperation agreements with Third Mediterranean Countries (TMCs)*¹³². The new cooperation agreements with TMCs were in 1976 with some countries of the Maghreb¹³³ and one year later, in 1977, with some countries of the Mashreq¹³⁴.

Table II.16- Bilateral commercial agreements

YEAR	COUNTRIES
1975	Israel
1976	Algeria, Morocco, Tunisia
1977	Egypt, Jordan, Lebanon, Syria

These agreements had mainly three parts: the first one on commercial cooperation, the second one on financial and economic cooperation, and the third one on social cooperation. Under this last part of the agreement, the EEC was looking for the improvement of the standards of living of immigrant workers. The idea was to give them the same rights than the European citizens, specifically concerning the Moroccans (Quentin, 2014: 5-6) and the Turkish (Quentin, 2012) who were arriving in Europe then¹³⁵.

The Euro-Arab Dialogue

In 1973 the context of the Yom Kippur War and the first oil crisis determined the ***Euro-Arab Dialogue*** (1974), which was based largely on the Arab policy of France. The involved parties were the six EEC's members¹³⁶ and the *Arab League*. The intention was the opening of a dialogue with the oil-producing countries. Nevertheless, it had a discontinuous activity mainly due to the instability of the political context.

¹³⁰ In 1967 France declared its Arab policy.

¹³¹ Denmark, Ireland and the United Kingdom.

¹³² Communication of the Commission to the Council. "Report on the relations between the Community and the countries of the Mediterranean basin". Brussels, September 1972.

¹³³ Algeria, Morocco, and Tunisia.

¹³⁴ Egypt, Jordan, Lebanon, and Syria.

¹³⁵ As example, Belgium after the 2nd WW needed workers for re-launching its industry. Their recruitment was done through bilateral agreements with several countries like Italy (1946), Spain (1956), and Greece (1956). But during the 60s the origin of foreign workers was more diversified, and additional agreements were signed with Morocco and Turkey (1964), Algeria (1969), and Yugoslavia (1970). Once the oil crisis began to limit the entrance to the country. From then, only migrants for familiar re-group together, migration of wedding or requesting asylum were allowed.

¹³⁶ The six EEC members at that time were: Belgium, German Federal Republic, France, Italy, Luxemburg and the Netherlands.

A ministerial meeting held in Paris in 1989 between the EEC and the *Arab League* tried to re-launch the *Euro-Arab Dialogue*. During this ministerial *Euro-Arab Conference* held in Paris between the ECC and the *Arab League*, two working groups were created, one of them with proposals on economic, technical, cultural and social cooperation and another for the re-shaping of the *Euro-Arab Dialogue*.

At that time Egypt had been expelled from the *Arab League*, due to its peace agreements with Israel, and as a consequence, it was also excluded from this *Euro-Arab Dialogue*. It was an important absence because was the most populated Arab country, with a centrality on the Arab world, and this country is used to deal with diplomatic issues.

On several occasions during the *Euro-Arab Dialogue*, Arabs insisted on the cultural aspects of their relationship with Europe. They requested the acknowledge of the Arab contribution to the European civilization, the promotion of training of Arab language, the fight against racism, and the recognition of institutions promoting Arab culture in Europe, but the big absent of the conference was the cultural aspect (Khader, 1995: 133). Aside of the *Symposium in Hamburg*¹³⁷ on cultural relations, any other initiative followed, and the contribution to the cultural approach was inexistent (Khader, 1995: 139-140). In general, the *Euro-Arab Dialogue* failed and ended in 1991.

On the Euro-Arab cultural relations Bichara Khader explained (1991)¹³⁸:

From the Arab side, Arab students are educated in European universities, European languages are studied in Arab schools and universities, Arab press is taking news from European or North-American news agencies, and that in general, Arab public opinion follows European news. And from the European side the public opinion is very hostile towards the Arab world, in schools and universities the attention or research on contemporary Arab and Islamic issues is almost inexistent, the press often is simplifying on Arab issues giving an incomplete information and migrant Arab workers are culturally marginalized.

In 1982 the EEC developed a plan for the European Mediterranean region after the entry of Greece, and the following accession of Spain and Portugal. As a consequence, it recommended the adoption of a new policy towards the TMCs, especially on agricultural issues. After the failure of the *Euro-Arab Dialogue*, the fall of the Berlin (1989), and other wars and conflicts affecting the region¹³⁹ a **Renewed Mediterranean Policy** was approved on 18 December 1990 covering the period 1992-1996. According to Paul Balta (2000) even in the previous report prepared by Brussels as a base for the *Barcelona Declaration* culture was almost hidden, except a small paragraph referred to culture and media¹⁴⁰. This fact reflects that culture has always been as a "poor relative" of the Mediterranean policies (Rahmouni Benhida & Slaoui, 2013: 51).

¹³⁷ Symposium held in Hamburg (11-15 April 1983)

HOPWOOD, D. (ed.). (1985). *Euro-Arab Dialogue. The relations between the two cultures. Acts of the Hamburg Symposium*. 11-15 April 1983. New Hampshire: Croom Helm.

GONZÁLEZ FERRÍN, E. (1997). *Documentos del diálogo Euro-Árabe: La Unión Europea frente al sistema regional árabe*. Madrid: Agencia Española de Cooperación Internacional.

¹³⁸ Interviewed in *France-Pays arabes*, January-February 1990, n. 159, p. 11.

¹³⁹ The civil war in Algeria, the first Gulf war, the Balkan conflict, etc.

¹⁴⁰ Cited in: RAHMOUNI BENHIDA, B.; SLAOUY, Y. (2013). *Géopolitique de la Méditerranée*. Paris: PUF-Presses Universitaires de France, p. 51.

Within this new policy, some MED programmes for decentralized cooperation on the medias, education, investments and urban planning were launched in 1992¹⁴¹. But due to financial irregularities, these programmes were suspended at the end of 1995, and only three of them restarted later in 1998 (*MED-Campus*, *MED-Media*, and *MED-Urbs*).

Due to the modest results of the MEDA I programmes in general (1996- 1998), in 2000 the EC started a series of structural reforms in order to improve the management of the Euro-Mediterranean cooperation: the creation of a EuropeAid Cooperation Office, the start of a process of de-concentration of bilateral cooperation projects from Brussels towards the Delegations (from 2002 until 2003), and the improvement of coordination among the different instruments of cooperation (Blanc, 2012: 81-82).

Meanwhile, in the 1990s appeared in the EEC argot a new, quite unfortunate and unflattering acronym: PIGS¹⁴². It was used to refer to the economies of some of the countries of the Southern Europe, namely, Portugal, Italy, Greece, and Spain. This term was used during the European sovereign-debt crisis in the late 2000s¹⁴³. This Anglo-Saxon term was later enlarged with Ireland, and it became PIIGS.

Other regional cooperation instruments

Sub-regional Cooperation: Dialogue 5+5 in Western Mediterranean

The *Dialogue 5+5* is an informal political dialogue at the regional level within the implementation of the ENP. It complements other cooperation initiatives in the Mediterranean trying to establish a frame for dialogue and cooperation among several countries and to tackle security and stability, migration, and economic integration. Since the 1980s and after several attempts and obstacles, this process was created in Rome in 1990, but there were divergences among Maghreb countries and disputes for the leadership among France, Italy, and Spain. Later, the Dialogue restarted in 2001. This initiative concerns ten countries: five of the Maghreb (Algeria, Libya, Mauritania, Morocco, Tunisia), and five from Europe (France, Italy, Malta, Portugal, and Spain). This forum allows having informal exchanges among its country members, focused on the specificities of the West Mediterranean¹⁴⁴.

This Dialogue includes meetings by sections, like migration, tourism, or education, among others. In December 2003 all the Heads of State held a summit where several issues were discussed, including migrations and dialogue of cultures and civilizations. As a result of this meeting, there was an agreement on the *Tunis Declaration*, where the Summit leaders welcomed the creation of a *Euro-Mediterranean Foundation for Dialogue between Cultures and Civilizations*, and they recognized the important role of civil society in the promotion of the common heritage of the region's people¹⁴⁵. Its first Ministerial Economic Forum was held in Barcelona in October 2013.

¹⁴¹ Some of the programmes were: MED-Campus, MED-Invest, MED-Media, MED-Migration, MED-Techno and MED-Urbs.

¹⁴² Taking into account the English meaning of the term "pig".

¹⁴³ Wikipedia <[en.m.wikipedia.org/wiki/PIGS_\(economics\)](http://en.m.wikipedia.org/wiki/PIGS_(economics))> (consulted on 15/2/2015)

¹⁴⁴ European Institute for Research on Mediterranean and Euro-Arab Cooperation (MEDEA) <www.medeabe/en/themes/euro-mediterranean-cooperation/dialogue-55-western-mediterranean/> (consulted on 13/12/2015)

¹⁴⁵ PANA (2003). "Mediterranean basin leaders adopt "Tunis Declaration". *Panapress*, 6/12/2003 <www.panapress.co/Mediterranean-basin-leaders-adopt-Tunis-Declaration>

Mediterranean Forum (ForoMed)

The *Mediterranean Forum* is an informal instrument at ministerial level, created in 1994 at the initiative of Egypt¹⁴⁶ and France after the failure of the *Euro-Arab Dialogue*. It is developed aside of the *Barcelona Process*. Non-Mediterranean countries are excluded from their participation in this initiative. Nowadays there are 11 countries participating from the Southern and Eastern Mediterranean shores: Algeria, Egypt, Morocco, Tunisia and Turkey, and from the European side, France, Greece, Italy, Malta, Portugal and Spain. Its objectives are mainly cultural, contributing to the development of comprehension and mutual relations.

2.3.3. The launching of the Euro-Mediterranean Partnership: The Barcelona Process

"La imagen del Mediterráneo en el comienzo del nuevo milenio no influye confianza. La orilla septentrional va a la zaga de Europa, la del sur a la zaga del norte. La totalidad de la cuenca mediterránea busca el lugar que le corresponde y cree que se merece. ¿Puede este espacio en realidad considerarse una "entidad", a pesar de las diferencias que lo dividen y los conflictos que lo desgarran? Las percepciones del norte coinciden rara vez con las del sur. Los puntos de vista son diferentes, las expectativas, otras. Hemos repetido varias veces que la representación de la realidad ha reemplazado a la propia realidad: "La idea del Mediterráneo y el Mediterráneo en sí"."

Pedrag Matvejevic (2008: 294)

Towards the Barcelona Declaration

After the *Madrid Conference* held in 1991, and once the *Oslo Agreements* were signed between Palestinians and Israelis (1993), the EC began to work on a regional policy to embrace the Mediterranean region¹⁴⁷. The idea was to have a regional focus, more involvement of the *Mashreq*, and not only centered on bilateral relations with some Arab countries at the individual level, like until then (Johansson-Nogués, 2008: 120).

After some efforts carried out by the French Presidency and later by the Spanish one, a conference was finally organized. During its celebration in Barcelona on 28 November 1995, the ***Barcelona Declaration*** was adopted meaning the start of the ***Euro-Mediterranean Partnership (Euromed)***. It is also known as *Barcelona Process*, and thus the beginning of the regional cooperation of the *European Union* (EU) with countries of North Africa and Middle East (MENA) as *Euromed* partners, also including cultural cooperation. The aim of the EU was to develop a long-term strategy towards the Mediterranean region as a whole, focused on the creation in the region as an area of peace and stability based on the respect for the human rights and democracy. It was supposed that it would allow dealing with the challenges and the main problems of the region. The participation was of 15 MSs and Mediterranean countries, and representatives of the *Arab Maghreb Union*, the *Arab League*, and the EC. Mauritania participated, but not Libya did. All countries signatories of the *Barcelona Declaration* committed to the respect of human rights and guarantees of the freedom of expression, of association, of thought, of religion, etc. (Solé, 2003: 143).

¹⁴⁶ At that times in Egypt there was President Sadat and the country had a new political direction.

¹⁴⁷ Communication of the European Commission on "The future relations and cooperation between the Community and the Middle East", Brussels (COM (93)375).

From 1995 onwards the EU decided to enlarge the framework of its cooperation, in addition to the commercial relations, until then the main interest. This explains the reason for the inclusion of other fields of cooperation, and the renovation of the EU political relations with the countries of the South. Therefore, the EU integrated the policy of cooperation to development within its framework of a common commercial policy (Barbé, 2000: 43).

Later in November 2000 the *Conference of Marseille* was held, for the re-launching in a credible way the partnership.

Geographic scope of the Euro-Mediterranean Partnership

The Euro-Mediterranean Partnership followed an initial proposal of a *Euro-Maghreb Association* fostered by Spain and Italy and joined later by France and Portugal. This partnership limited to the Maghreb was mentioned in a document on “*Future relations between the Community and the Maghreb*”¹⁴⁸. In 1992 the Spanish government prepared a report for the EC which was the basis for a reinforced and expanded Euro-Maghreb relationship (Johansson-Nogués, 2008: 120). The *Euromed Partnership* started to be considered at the *European Council* of Lisbon held in June 1992.

It was not before 1995 when the EU cooperation geographic approach targeted the Mediterranean region, since before cooperation existed only at bilateral level with some countries of the region. In fact, the Mediterranean region was not a priority area for the EU¹⁴⁹ until 1995, and the only interested countries in the region were from South of Europe, mainly France, Italy and Spain (Núñez Villaverde, 2005: 9).

The countries which became Euro-Mediterranean partners were, from the European side, the 15 EU MSs at that time¹⁵⁰, and 12 non-EU member countries¹⁵¹. They were called *Non-Communitarian Mediterranean Countries* (NCCMC). These countries included some Arab countries from the MENA region, plus Turkey. Turkey formally had requested their accession to the EEC in 1987, and nowadays it is considered an EU candidate country¹⁵². From its side, Morocco had also requested its EU accession in 1987¹⁵³ and currently, holds an advanced status in its relations with the EU.

The partnership following the Mediterranean perspective included, among the EU Member States countries¹⁵⁴, the Mediterranean ones as part of the South of Europe

¹⁴⁸ Communication of the EC on « l’Avenir des relations entre la Communauté et le Maghreb », Brussels, European Commission (Sec/92/401).

¹⁴⁹ The EU after the *Maastricht Treaty* (1992), and previously the EEC.

¹⁵⁰ Austria, Belgium, Denmark, France, Finland, Germany, Greece, Ireland, Italy, Luxemburg, the Netherlands, Portugal, Spain, Sweden, United Kingdom.

¹⁵¹ At that time were: Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestinian Authority, Syria, Tunisia, and Turkey. It also included Malta and Cyprus, which became EU Member States in 2004. Libya was excluded (invited as observer in 1999).

¹⁵² Turkey was declared eligible to join the EU in 1997. The candidature of Turkey was accepted by the Council in 1999.

<www.ec.europa.eu/enlargement/countries/detailed-country-information/turkey/index_en.htm> (consulted on 9/12/2015)

¹⁵³ The candidature of Morocco was rejected following a geographic criteria.

¹⁵⁴ It should be taking into account that the number of EU MSs has been changing and growing since 1995. Nowadays the EU has 28 EU MSs, but after the decision of the United Kingdom about the *Brexit*, the EU will have 27 EU MSs. It is conditioned by the United Kingdom requesting for the application of art. 50, which was submitted to the European Council on 29 March 2017.

(France, Spain, and Italy). But also Portugal, despite that is not located in the Mediterranean basin, but with increasing interests in the Maghreb¹⁵⁵. In addition to that, the sub-region of the Balkans¹⁵⁶, located on the European side of the Mediterranean¹⁵⁷, were excluded, and the EU deals with it as an internal European issue (Núñez Villaverde, 2005: 9), despite its historical and cultural ties with other countries of the Mediterranean region¹⁵⁸. Jordan is not a Mediterranean country, but it was also included.

The political decision on the EU Mediterranean approach left aside the Arab identity¹⁵⁹, and within this EU framework, only some of the Arab countries were considered¹⁶⁰, excluding others from the Arabian Peninsula and the Gulf¹⁶¹. Other Arab countries like Mauritania, considered as a country of the Maghreb and member of the *Arab Maghreb Union* (AMU), was included in the EU policies with the ACP countries (Africa, Caribbean, and Pacific), instead of being included in the policies of the Mediterranean region, due to its dual character, geographically at the crossroad of the Arab Maghreb and Sub-Saharan Africa¹⁶². From another side, the policy shifted from Arab to Mediterranean focus, allowing the inclusion of some non- Arab countries, like Turkey and Israel.

From a historical and cultural perspective, the EU Mediterranean approach of the Euromed partnership includes the Southern and Eastern parts of the Mediterranean basin, which are also part of a wider context from which the part of the Mediterranean region cannot be isolated. In the Arab world, there are two main different geographic areas that can also be considered as cultural: the Maghreb and the Mashreq¹⁶³. The Mashreq is shaped mainly by three different cultural areas: Arab, Ottoman, and Iranian. In addition to that, Arab countries of the region have also maintained close cultural and historical ties not only with European countries, but also with other countries in Western Asia as part of historic commercial and cultural routes

¹⁵⁵ FARIA, F. (1996). "The Mediterranean: A new priority in Portuguese foreign policy". *Mediterranean Politics*, 1 (2), Special issue "Western Approaches to the Mediterranean", pp. 212-230.

¹⁵⁶ The conflict of the Balkans ended in 1995 with the *Dayton Agreements*.

¹⁵⁷ By the Danube-Saba rivers definition, the countries sharing partially or totally the Balkan Peninsula are: Albania, Bulgaria, Bosnia and Herzegovina, Croatia, Greece, Italy, Kosovo, Macedonia, Montenegro, Serbia, Slovenia, Romania, and Turkey.

¹⁵⁸ But in 2014 the EU set up a new cooperation programme under the EU cohesion policy, the *Balkan-Mediterranean Transnational Programme*. This interregional programme is one of the three new programmes succeeding the previous *South East Europe Programme*. It is foreseen for 2014-2020, and has been initiated by *DG Regional and Urban Policy*. It has two thematic priority areas: entrepreneurship and innovation, and environment. Eligible countries are: Bulgaria Greece, Cyprus as EU countries, and Albania, and the former Yugoslav Republic of Macedonia as non-EU countries.

www.southeast-europe.net/en/about_see/balkanmediterranean/ (consulted on 8/12/2015)

¹⁵⁹ The Arab identity was represented by the Pan-Arabism until the 1970s

¹⁶⁰ Including Jordan for example, despite that it is not a Mediterranean country

¹⁶¹ There are seven Arab states in the region of the Arab Gulf (also known as Persian Gulf): Bahrain, Iraq, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates (UAE).

¹⁶² Mauritania is linked to the EU through the *Cotonou Agreement*, and it does not participate in the Mediterranean programmes, but it is member of the UfM

¹⁶³ The Delegation for relations with the Mashreq countries of the *European Parliament* was set up in 1979. Since the 2004 elections it is only dealing with four countries of the Mashreq region: Egypt, Jordan, Lebanon, and Syria. www.europarl.europa.eu/delegations/es/dmas/home.html (consulted on 9/12/2015)

towards the Mediterranean Sea (Mashreq), and with countries from Sub-Saharan Africa (Maghreb).

The socio-cultural dimension of the Euro-Mediterranean Partnership

The idea of creating a third 'basket'¹⁶⁴ dealing on innovation fields of cooperation of social, cultural, and human, was a tribute to Spanish and French concerns. One of the reasons was the growing anti-Westernism in Southern Mediterranean countries, as well as an interest of some EU MSs to pursue a dialogue on human rights and democratization processes (Gillespie, 2003:21)¹⁶⁵. Otherwise, it was also considered a way for pressing governments from the South and East of the Mediterranean to set up political and social reforms, giving some dynamism to the civil actors from these countries.

Then, finally, the *Barcelona Declaration* included a third 'basket' with social, cultural and human priorities of the *Euro-Mediterranean Partnership*¹⁶⁶, mainly centred on inter-cultural dialogue, together with gender issues and civil society. Its aim was to promote human development and to foster the mutual knowledge and dialogue among cultures and civilizations. It should contribute to a dynamic role and exchanges of the civil society, fight intolerance and fanaticism, and some negative perceptions. In addition to that, it was also included the promotion of interaction among means of communication. All these priorities have been ratified in the following ministerial meetings held until now (Blanc Altemir, 2012: 113- 115).

Nevertheless, often the chapter of social and cultural issues is seen as the Cinderella of the *Barcelona Process* (Soler Lecha, 2006): 14-17). It seems subordinated to the other two, and it also includes issues related to terrorism, drug trafficking, organized crime, or prosecution of illegal networks of migration (Núñez Villaverde, 2005: 101-104). From a practical perspective, these issues should be included and are more linked to the first 'basket', related to political and security cooperation instead. (Blanc Altemir, 2012: 100). Since the Cold War, the interest of the North regarding the South have always been about security.

Some years after the start of the *Barcelona Process*, Bistolfi (2000: 21) stated the following on the social, cultural and human partnership:

Il s'est heurté à des difficultés dues à l'ampleur de son champ, à l'imprécision de ses frontières, à la dispersion des acteurs, à l'insuffisance des moyens de financement, à la difficulté de parvenir à un consensus sur les priorités opérationnelles, aux lourdeurs et au blocages des procédures, aux limitations de liberté des acteurs de la société civile dans de nombreux pays du Sud...¹⁶⁷

¹⁶⁴ Together with other two 'baskets': a first one on political cooperation and security, and a second one on economic and financial cooperation.

¹⁶⁵ Cited in: JOHANSSON-NOGUÉS, E. (2008). *The construction of an EU Foreign Policy Identity: Identitarian resonance in the European Union's relations with the Mediterranean, Northern European and Western Balkan borderlands*. Bellaterra: Universitat Autònoma de Barcelona. Doctoral Thesis (not published), p. 138.

¹⁶⁶ Together with other two 'baskets': a first one on political cooperation and security, and a second one on economic and financial cooperation.

¹⁶⁷ BISTOLFI, R. (2000). « L'Europe et la Méditerranée : une entreprise virtuelle ? ». CHAGNOLLAUD, J.-P.; RAVENEL, B. (eds.). « Euro-Méditerranée, un projet à réinventer ». *Confluences Méditerranée*, n° 35, Automne. Paris : L'Harmattan. p. 21.

Cooperation among civil societies: the Euromed Civil Forum

In parallel with the conference held in Barcelona, the first *Euromed Civil Forum* was also organized with the participation of the civil society, which included different working forums, among them on tourism, universities, and research, cultural dialogue, media cooperation spaces, and migrations. As a result of it, a general framework for the Euro-Mediterranean cultural cooperation was formulated¹⁶⁸. After this first forum, several forums and encounters have followed in different cities: Malta, Naples, Stuttgart, Marseille, Valencia, Chania, Naples, Luxemburg, Marrakech, etc., sometimes with bad experiences due to governmental interferences (Panebianco, 2003: 97-99).

This Forum was created to contribute to the invigoration of the dialogue through the cooperation, and as a complement of the political ways and institutional or governmental actions. As a consequence, since 1995 the fostering of cooperation among civil societies from the two sides of the Mediterranean has been done through bilateral and regional cooperation programmes funded by the EC, in addition to political commitments adopted with declarations agreed during Euromed Ministerial conferences (Blanc, 2012: 116-118).

The MEDA Programmes

As consequence of the two first Euromed Ministerial conferences of culture¹⁶⁹, the EC started funding, not only cultural programmes at the regional level but also cultural activities at the local level in most of the countries of the South and East of the Mediterranean region. The regional Mediterranean programmes of cooperation, the MEDA programmes, were the main financial and technical instrument of the EU cooperation. In fact, until the year 2000, they were the main instruments to manage the aid of the *Euro-Mediterranean Partnership*. The general purpose of them was to encourage economic and social reforms of partner countries to establish a free trade area in the Mediterranean area by 2010.

At the regional level, after 1995 the EU launched five programmes: the Euromed Heritage, Euromed Audiovisual, Euromed Youth, Euromed Gender, and Euromed Information and Communication. Among them, only Euromed Heritage (1998) and Euromed Audiovisual (2000) had the cultural component directly, meanwhile, in the others, the cultural component was present from a transversal perspective.

In general, the MEDA programmes, can be complemented by activities coming from bilateral programmes. In addition to other policies without financial support, through the different institutions under the *Barcelona Process* and the *European Neighbourhood Policy* (ENP), like the different association committees and sub-committees, different kinds of meetings (regional ministerial meetings, meetings of experts, negotiations of commerce, etc.).

Despite that, there have been partial advancements on cultural cooperation, and among civil society, there have been little advances concerning the mobility of persons among the two shores and on the protection of the minority groups (Blanc, 2012: 117).

¹⁶⁸ INSTITUT CATALÀ DE LA MEDITERRÀNIA (1996). Fòrum Civil Euromed. Towards a New Scenario of Partnership in the Euro-Mediterranean Area. Barcelona, pp. 175-190.

¹⁶⁹ The first Euromed Ministerial conference on culture was held in Bologna (Italy) in 1996 and the second in Rodhes (Greece) in 1998.

2.3.4. The European Neighbourhood Policy

From a multilateral to a bilateral approach

Following the end of the Cold War (1991), after the disappearance of the Soviet Union, there was an enlargement of the EU in 2004 with ten new MSs¹⁷⁰, and later in 2007 with two more additional countries¹⁷¹. The EU increased from the previous 15 to 27 MSs, and this meant an important political, geographic, and economic change.

Previously to the EU enlargement, there was a communication from the EC on “Wider Europe: a new framework for the relations with our neighbours of the East and the South”(11 March 2003)¹⁷². Also a document on “**Strengthening the EU’s relations with the Arab World**” (2003). And another report on an "EU Strategic Partnership with the Mediterranean and the Middle East”, approved by the Council in June 2004¹⁷³. These documents remarked the importance of:

- Preservation of the EU’s *soft power*
- Promotion of multilateralism
- Need of a comprehensive foreign policy strategy
- Commitment to democratic reforms

As a consequence, from 2004 onward, after this enlargement process with ten new Member States and, as a result of it, the modification of its borders, the EU launched a new **European Neighbourhood Policy (ENP)**¹⁷⁴ with its new neighbouring countries from the East¹⁷⁵ and the South¹⁷⁶. Nevertheless, these bordering countries from the East and the South were dealt without distinction and following the same approach, despite being part of two different political, economical and social backgrounds. The ENP was in addition to the EC policy already ongoing at Mediterranean regional level, and it contributed to the enhancement of the *Euro-Mediterranean Partnership*. Therefore, the ENP set up a new framework for the relations between the EU and its Mediterranean neighbour countries, and it was a relatively new policy priority area with strategic and technical aspects. But in this

¹⁷⁰ Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, Slovenia.

¹⁷¹ Bulgaria and Romania. Later, in 2013, Croatia became also MS, and now the number of EU MSs is of 28.

¹⁷² "Wider Europe: a new framework for the relations with our neighbours of the East and the South". COM/2003/0104 final, 11 March 2003.

¹⁷³ EUROPEAN COUNCIL (2004), Final Report on “EU Strategic Partnership with the Mediterranean and the Middle East”, Brussels, June 2004, p. 3.

¹⁷⁴ <<http://ec.europa.eu/europeaid/where/gulf-region/documents/eu-partnership-with-mediterranean-and-middle-east.pdf>> (consulted on 10/5/2013)

¹⁷⁵ This idea was decided in the European Council of Copenhagen of December 2002, and included in the Communication of the *European Commission* to the *Council* and the *Parliament*: "Wider Europe-Neighbourhood: A new framework for relations with our Eastern and Southern neighbours" (COM [2003] 104 final , 11/3/2003)

¹⁷⁶ The six countries from the East were: Armenia Azerbaijan, Byelorussia, Georgia, Moldovan Republic, and Ukraine.

¹⁷⁷ The ten countries from the Southern and Eastern Mediterranean were already in the Euro-Mediterranean Partnership.

policy, the EU was defining the priorities and take the decisions at bilateral level with each country through a joint Action Plan agreed, including the main priorities. In addition to that, all previous financing instruments became only one, the ENPI (*European Neighbourhood Policy Instrument*).

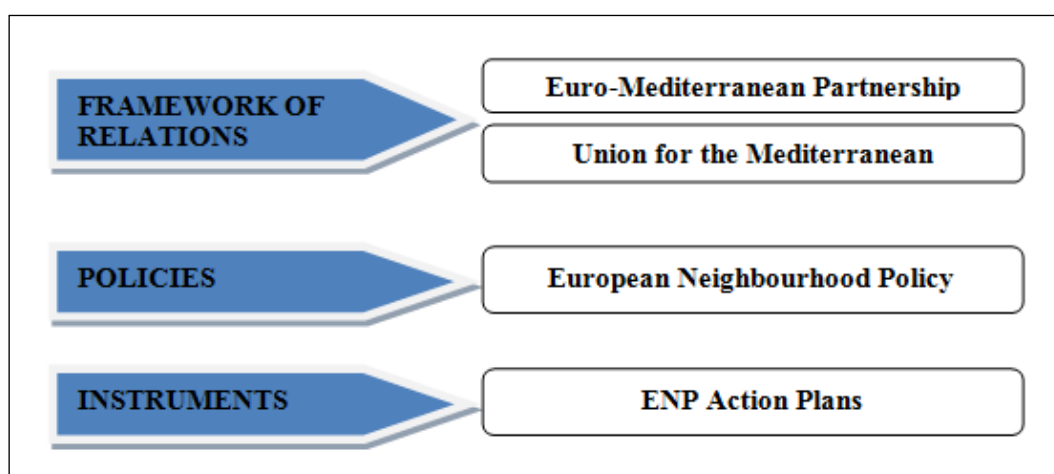


Figure II.11 - Framework, policy, and instruments of the Mediterranean region

The main objective of this new EU policy was to develop deeper relations with its new Eastern and Southern neighbours. Therefore, to increase the cooperation according to its new borders, strengthening political and economic relations, with the political aim of supporting and fostering stability, security, and prosperity in the countries closest to the new EU borders after its enlargement.

France and Spain were initially afraid of the effects that this new ENP could have decreasing the Euro-Mediterranean process. And Spain was also worried because considered that it could menace its leadership and presence In the Mediterranean. Nevertheless, the EC presented the ENP as a complement of the Euro-Mediterranean Partnership. Presently in the Mediterranean region, there is the coexistence of the Euro-Mediterranean Partnership, the ENP, and the UfM. (Blanc, 2012: 162).

Bilateral Association Agreements with country partners

The main changes introduced by this new ENP were referred to individual discussions with each country on their bilateral *Association Agreement (AA)*. It means that the cooperation changed from a multilateral to bilateral approach, and partners at equal level became beneficiaries.

The EU external relations with each partner country were set out in an *Action Plan* under the ENP, elaborated at a bilateral level according to individual priorities. For its support, a new financial instrument was defined, the *European Neighbourhood Policy Instrument (ENPI)*. Therefore, cultural priorities, if there are, should be included in each *Action Plan*. The different *Association Agreements* with the different countries were signed progressively, and most of them entered into force, except with Algeria, Libya, and Syria. Egypt was considered the major partner in the Southern neighbourhood region, and its AA came into force in 2004.

2.3.5. A new Euro-Mediterranean Foundation: The Anna Lindh Foundation for Dialogue between Cultures

After the attacks of the 11-September (2001) and the following occupation of Iraq by the United States (2003), there was an interest for re-launching the dialogue among cultures¹⁷⁷, and in 2003 the EC created a *Group of Wisemen on cultural dialogue in the Euro-Mediterranean space*¹⁷⁸. They pointed out that within the globalized world directed by the economy, the Mediterranean requested the common interest led by the policy and requested a renovated dialogue. After one year of monthly meetings, they prepared and submitted a report of actions for the dialogue of cultures and peoples of the Mediterranean, focused on three main lines of operational proposals on education, mobility, and the media¹⁷⁹. The idea was to give a human dimension to the ENP. Among the different proposals, the EC chose one of them: the creation of a Euro-Mediterranean Foundation, which became the ***Anna Lindh Foundation for Dialogue between Cultures*** (ALF).

In December 2003 the *European Council* asked to the EU Presidency and the SG/HR¹⁸⁰ in coordination with the EC, to present a concrete proposal on a strategy towards the region of the Middle East. To this end, an interim report was submitted and agreed to the *European Council* in March 2004, and was adopted by the EU the same year in June on **“EU Strategic Partnership with the Mediterranean and the Middle East”**¹⁸¹. This document defines a policy approach and remarks the two distinct and complementary frameworks of the EU relations with its neighbours:

- The *Euro-Mediterranean Partnership* enhanced by the ENP
- The EU relations with Gulf countries and the Middle East region

It also presented the main strategies and principles of action of the *Euro-Mediterranean Partnership* for the development of relations of the *European Council* with the Arab world. It referred to intercultural dialogue, and among the main priorities, there were to accelerate the creation of the ALF and its use as a focal point for the dialogue of cultures and civilizations research and also to promote the ALF to enhance cooperation of the media. Other priorities were related to the rise of efforts of the EC and its MSs for increasing the visibility of the EU actions in the Mediterranean. About the EU programmes, *Euromed Youth* and *Tempus* programmes

¹⁷⁷ Following an initiative of the President Romano Prodi.

¹⁷⁸ Members of this group: Malek Chebel, Juan Díez Nicolas, Umberto Eco, Shmuel N. Eisenstadt, George Joffé, Ahmed Kamal Aboulmagd, Bichara Khader, Adnan Wafic Kassar, Pedrag Matvejevic, Rostane Mehdi, Fatima Mernissi, Tariq Ramadan, Faruk Sen, Faouzi Skali, Simone Susskind-Weinberger, and Tullia Zevi. Co-presidents of the group: Assia Alaoui Bensalah and Jean Daniel.

¹⁷⁹ GROUPE DE SAGES (2003). "Le Dialogue entre les Peuples et les Cultures dans l'Espace euro-méditerranéen". Bruxelles, Octobre 2003.

<http://ec.europa.eu/dgs/policy_advisers/archives/experts_groups/docs/rapport_complet_fr.pdf>

¹⁸⁰ The High Representative for Common Foreign and Security Policy and Secretary General of the Council of the European Union.

¹⁸¹ Final Report on an “EU Strategic Partnership with the Mediterranean and the Middle East” (approved by the European Council in June 2004).

<www.consilium.europa.eu/Uedocs/cmsupoad/partnership%20mediterranean%20and%20middle%20east.pdf> (consulted on 14/12/2015)

were launched to increase the cooperation and development of relations among actors of the Mediterranean civil society.

During the *Euro-Med Ministerial Conference of Foreign Affairs* held in Dublin in 2004 (5-6 May), an agreement was reached on the creation of the new *Anna Lindh Foundation for Dialogue between Cultures* (ALF)¹⁸². Alexandria (Egypt) was designated as the place for its headquarters, shared in two different places: the *Bibliotheca Alexandrina*, and the *Swedish Institute*. This new foundation took the name of a former Swedish Minister of Foreign Affairs killed in 2003. If the initial partners were the EU and its Member States, later the *Council of Europe* and ALECSO became also partners of this project.

The main objective of the ALF was to promote intercultural dialogue and to foster mutual knowledge and understanding, creating a 'network of networks' of non-governmental organizations, including social actors and civil society organizations, and to support projects designed by them. The ALF programme was focused on the following strategic fields of action:

- Culture, creativity and cultural production
- Education and intercultural learning
- Urban spaces, citizenship, and diversity
- The media and public opinion
- Religion, spirituality, and values

A Network of Networks

The ALF started in 2005 with its headquarters in Alexandria (Egypt)¹⁸³. It was the first time that a European institution was located in a country of the South. Currently, the ALF is co-financed by the 43 countries of the *Union for the Mediterranean* and the EC, which include the 28 EU Member States¹⁸⁴, plus Balkan countries¹⁸⁵, partner countries of the Southern Mediterranean¹⁸⁶, and other non-EU countries¹⁸⁷. It is governed by a Board of Governors, composed of representatives of these countries.

Among its objectives, there is fostering intercultural dialogue and coordinating a 'network of networks' of civil society involved in the promotion of intercultural dialogue from both shores of the Mediterranean of these 43 countries. Each national network has a national coordinator as Head of the network. But in a context of a lack of freedoms and consequent lack of freedom of expression and creativity, it seems a paradox to expect the presence of some organizations without the support of their correspondent country.

The ALF also supports projects with voluntary contributions, initially from countries from the *Euro-Mediterranean Partnership* and later from countries of the

¹⁸² Anna Lindh Foundation: <www.annalindhfoundation.org>

¹⁸³ The institution is split between two headquarters: the Bibliotheca Alexandrian and the Swedish Institute of Alexandria.

¹⁸⁴ The EU Member States are: Austria, Belgium, Bulgaria, Croatia, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxemburg, Malta, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, the Netherlands, and United Kingdom.

¹⁸⁵ The Balkan countries are: Albania, Bosnia and Herzegovina, Montenegro

¹⁸⁶ Presently member countries of the UfM: Egypt, Israel, Jordan, Lebanon, Mauritania, Morocco, Palestine, Tunisia, and Turkey.

¹⁸⁷ Other non-EU countries: Monaco.

Union for the Mediterranean, in addition to EU funds. In 2006 launched the first call for proposals, but in general, most of the leaders of the projects funded are European organizations and very little are from the South.

In 2009 the ALF tried to give a new orientation to a more focused strategy and a greater coherence, launching a campaign "Restore Trust, Rebuild Bridges" in collaboration with the *Alliance of Civilizations*. As part of the new approach, communication was placed at the core of the Foundation's work, and a communications strategy was instituted (Bensalah Alaoui, 2010: 283-284)¹⁸⁸, with five priority spheres:

- Culture
- Education
- The media
- Values and spirituality
- Cities and diversity

2.3.6. Barcelona +10: The 10th anniversary of the *Barcelona Declaration*

"La comprensión del <intercambio>, el significado de <cooperación>, el sentido de <asociación> deben someterse a un examen exhaustivo y liberarse de ciertas ilusiones. En los puertos y el las bahías hay muchos <cabos viejos, empapados y podridos>, cuyos nudos antaño amarraban barcos y destinos. Los planes que se manifiestan por doquier, oficial y oficiosamente, no se han plasmado en ninguna parte en la política mediterránea".

Pedrag Matvejevic (2008: 296-297)

On the occasion of the 10th anniversary of the *Barcelona Declaration* (2005), a *Euro-Mediterranean Summit of Barcelona*, also called as **Barcelona+10**, was held in November 2005. There were the EU MSs and the 10 Mediterranean partner countries¹⁸⁹, but most of the Arab heads of State did not attend, starting with Egypt, and other Arab countries sent a second rank official. During years Egypt was the coordinator of Arab countries, and it has been the spokesperson of Arab countries to the EU (Soler Lecha, 2006: 14-17). In addition to the three initial baskets included in the first conference of 1995, it was included the fourth one on issues related to justice and interior, in order to deal with migration issues (Granell, 2013: 14).

During this summit, a five-year working programme of the *Euro-Mediterranean Partnership* was approved with the neighbourhood countries from the South. Among the different political priorities agreed for the period 2006-2009 there were education and culture, together with sustainable development, political and security cooperation, and migrations¹⁹⁰. The working programme also included as some of the

¹⁸⁸ BENSALLAH ALAOUI, A. (2010). "The Anna Lindh Foundation in 2009. A Year of Renewed Impetus" in IEMED (2010). *Med2010 Panorama*. Barcelona: IEMED, pp. 281-186.

¹⁸⁹ Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Palestine, Syria, Tunisia, and Turkey.

¹⁹⁰ EUROPEAN COMMISSION / EUROMED. *European Neighbourhood Partnership and Instrument (ENPI): Regional Strategy Paper (2007-2013) and Regional Indicative Programme (2007-2010) for the Euro-Mediterranean Partnership*, Brussels.

priority objectives, cultural exchanges, and the *people-to-people*, in addition to the rise of the awareness on the *Euro-Mediterranean Partnership* using the media.

2.3.7. Re-launching the Euro-Mediterranean Partnership: The *Union for the Mediterranean*

"...we can say that the Mediterranean area is referred to as a region but with a difference. It is a region which, from a geographic point of view, exists, but which does not function as a region. It is like having an aircraft without an engine".

Nordic Council of Ministers (1998: 115)¹⁹¹

From the Barcelona Process to the Union for the Mediterranean

The *Paris Summit of the "Barcelona Process: Union for the Mediterranean"*¹⁹² (Paris, 13 July 2008) and the Ministerial Conference held in Marseille (November 2008) intended to re-launch the *Euro-Mediterranean Partnership* with the *Union for the Mediterranean* (UfM). The UfM was presented as its continuation, and as part of the *Barcelona Process*. Later, during the *Fourth Euro-Mediterranean Conference of Ministers of Foreign Affairs* (3-4 November 2008) it was agreed and launched the ***Union for the Mediterranean (UfM)***¹⁹³. One of the key documents resulted of this conference was the ***Marseille Declaration***. This document includes, as one of the axes for the cooperation to be pursued in 2009¹⁹⁴, the promotion of dialogue among cultures and cultural diversity as some of the targeted fields under the social, human, and cultural cooperation. One of the points welcomed by the ministers of the Marseille Conference was related to the creation of an Euro-Mediterranean Higher Education and Research Area¹⁹⁵.

Following this declaration, in December 2008 the Council of the EU on external relations concluded on "**Strengthening of the European Union's bilateral relations with its Mediterranean partners**"¹⁹⁶.

The initial idea was an ambitious *Union for the Mediterranean* proposed by France, where only Mediterranean countries from the EU had to be part of it, excluding the EU and EU non-Mediterranean countries. But after the pressure of

<http://eeas.europa.eu/enp/pdf/country/enpi_euromed_rsp_en.pdf> (consulted on 15/12/2015)

¹⁹¹ NORDIC COUNCIL OF MINISTERS (1998). Council of Europe- Nordic Council of Ministers. Joint Conference on Regional Cooperation in Higher Education (Reykjavik (10-12 September 1997). Copenhagen: Thema Nord.

¹⁹² "Joint Declaration of the Paris Summit for the Mediterranean". Paris, 13 July 2008.

<www.iemed.org/observatoi-en/recursos/documents/documents-oficials-adjunt/joint-declaration-of-the-paris-summit-for-the-mediterranean-13-07-08-en.pdf> (consulted on 15/12/2015)

¹⁹³ *Union for the Mediterranean*: <www.ufmsecretariat.org>

¹⁹⁴ The *Marseille Declaration*: COUNCIL OF THE EUROPEAN UNION (2008). Barcelona Process: Union for the Mediterranean ministerial conference. Marseille 3-4- November. Final Declaration. 15187/08 (Presse 314), pp.20-25.

¹⁹⁵ *Marseille Declaration* (2008), p. 19-22.

<www.ufmsecretariat.org/wp-content/uploads/2015/10/Marseille-Declaration.pdf>

¹⁹⁶ Council Conclusions "Strengthening of the European Union's bilateral relations with its Mediterranean partners". 2915th External Relations Council meeting. Brussels, 8 & 9 December 2008.

<www.consilium.europa.eu/ueDocs/cms_Data/docs/pressdata/en/gena/104571.pdf> (consulted on 15/12/2015)

Germany and other countries, it was changed to the *Union for the Mediterranean*, and finally, it included also non-Mediterranean countries of the EU and the EU. According to Abulafia (2012: 640), some of these countries are quite far from the Mediterranean and "the center of gravity of Europe still lies in the North, despite the accession to the EU of a few more Mediterranean countries (all small) at the start of the 21st century". He adds that the Mediterranean has lost its place at the center of the Western world, and in the worldwide economy an integrated Mediterranean has local rather than global significance.

The UfM is a multilateral and intergovernmental Mediterranean partnership organization to enhance regional cooperation, with 43 members including 28 EU MSs and 15 Mediterranean countries from the Middle East, North Africa¹⁹⁷, and the Balkans, and also the EC. The *Arab League* participates in the UfM meetings. This new institution of regional cooperation is working in parallel to the ENP and has a permanent Secretariat in Barcelona since March 2010.

Since its beginning, the UfM holds two co-presidencies, one of a country from the North, and the other from a country from the South. The first presidencies were from Egypt and France. The EU assumed the co-presidency from the North in February 2012 intending to re-launch the organization, which was blocked since the beginning due to the unstable political situation in the region and the lack of agreement among its member countries.

With the UfM the three areas of cooperation of the *Barcelona Process* were maintained, including the social and cultural cooperation, trying to focus the process on specific projects and to increase its visibility. Until now the main priorities of the UfM have been towards projects on environment and clean energies, but another of its priority areas is related to social and civil affairs, focused mainly on gender issues and higher education and research. Under this last priority, there is an ongoing project for a *Euro-Mediterranean University of Fez*¹⁹⁸. But for the moment, among the projects initially implemented by the UfM, there are not cultural cooperation projects.

On 14 October 2015 the UfM Secretariat signed partnership agreements with UNESCO to exchange technical assistance and undertake joint activities and programmes for the promotion the following fields:

- cultural diversity and dialogue and development
- fighting against extremism
- mutual respect amongst the people of the Mediterranean
- the culture of peace
- cultural heritage and underwater cultural heritage
- scientific cooperation
- women and youth employment
- sustainable development
- climate change

¹⁹⁷ Currently the Southern Mediterranean, African and Middle Eastern countries members of the UfM are: Algeria, Egypt, Israel, Jordan, Lebanon, Mauritania, Morocco, Palestine, Tunisia, and Turkey. Syria is suspended and Libya has status as observer <http://eeas.europa.eu/euromed/index_en.htm> and <<http://ufmsecretariat.org/ufm-countries/>> (consulted on 8/1/2016)

¹⁹⁸ It was proposed by the Moroccan government, with an initial budget of €100 million.

The UfM is not only an EU programme of Mediterranean cooperation, and it receives funds from its MSs, international financial institutions and also the private sector. The *World Bank*, the *European Bank of Investments*, the *Islamic Bank of Development*, the EC¹⁹⁹, and France, Norway, Turkey, Finland, and Belgium have expressed their interest in co-funding UfM labelled projects (Granell, 2013: 9 & 24).

Until now, some of the difficulties of the UfM project are related to the Palestinian-Israeli conflict and the lack of understanding among some Arab countries, like Morocco and Algeria, due to the conflict of the Western Sahara. In addition to that, in 2016 the UfM Secretary General expressed in an interview that the UfM only had a budget for running cost and salaries, but not for the implementation of projects. As a consequence, its role has become more linked to a role of coordination.

The new leadership of the Anna Lindh Foundation

During the Foreign Ministers Meeting in Marseille (4 November 2008), in addition to the decision establishing the UfM, it was also decided to give a leading towards a central position the ALF. Therefore, the *Marseille Declaration* also included the reinforcement of the ALF and the consolidation of its capacity to promote intercultural dialogue, diversity, and mutual understanding. In addition to that, it was expected to raise its profile as a bridge between Euro-Mediterranean cultures²⁰⁰. It was the reason for the launching of a new strategy by the ALF in 2008²⁰¹.

Later, with the aim of becoming the ALF as a *think tank* on cultural issues in the Mediterranean, the ALF published a report “**Euromed Intercultural Trends**”. This report was on the main cultural trends in the Mediterranean region in 2010²⁰², which was followed by a second one in 2014, designed to monitor changes since the Arab Spring, also as result of a survey carried out by Gallup Europe²⁰³.

In July 2012 the ALF signed a Memorandum of Understanding with the UfM, with the aim of fostering future joint collaborations on cooperation. From another side, the *Council of Europe* and ALECSO have also become partners in the ALF project.

¹⁹⁹ Some of the UfM's activities for 2007-2013 were funded by the EU through the ENPI.

²⁰⁰ The *Marseille Declaration* in : COUNCIL OF THE EUROPEAN UNION (2008). Barcelona Process: Union for the Mediterranean ministerial conference. Marseille 3-4- November. Final Declaration. 15187/08 (Presse 314)
Marseille Declaration (2008), p. 22.

<www.ufmsecretariat.org/wp-content/uploads/2015/10/Marseille-Declaration.pdf>

²⁰¹ BENSALAH ALAOUI, A. (2010). “The Anna Lindh Foundation in 2009: A Year of Renewed Impetus”. *Med 2010*. Barcelona: IEMED., p. 281-286.

<www.iemed.org/anuari/2010/aarticles/Bensalah_Lindh_en.pdf> (consulted on 15/12/2015)

& ALF. “Interim Narrative and Financial Report of the Annual Work Plan 2 (4 November 2009- 3 November 2010).

<<http://alf.e-archiv.org/wp-content/uploads/1-alf-interim-report-awp2.pdf>> (consulted on 15/12/2015)

²⁰² As result of the first Anna Lindh/Gallup Poll conducted in August-September 2009 it was published: ALF (2011). “Euromed Intercultural Trends 2010: The Anna Lindh Report”. Brussels, 15 September 2011. <www.europarl.europa.eu/meetdocs/2009_2014/documents/empa/dv/cult20100930_05/cult20100930_05_en.pdf>

²⁰³ ALF (2014). “The Anna Lindh Report 2014. Intercultural Change and Social Change in the Euro-Mediterranean Region”.

<http://www.annalindhfoundation.org/sites/annalindh.org/files/documents/page/anna_lindh_report14.pdf>

Development of a Euro-Mediterranean Strategy for Culture

A *Third Euro-Mediterranean Ministerial Conference of culture* was held in Athens (Greece) in 2008 (29-30 May)²⁰⁴, during the celebration of the “2008- European Year of Intercultural Dialogue” and “Euro-Mediterranean Year of dialogue between cultures”. During this conference, a political decision was taken concerning the start of a process for the development of a “**Euro-Mediterranean Strategy for Culture**” coherent at the long term, for its later approval by all members of the *Union for the Mediterranean*. It was expected that this strategy had to be built around the dialogue between cultures and also cultural policy. It should also mark the role of culture in the EU external relations, and stand out a vision of culture as strategic fact in political, economic and social development in the Mediterranean region. The two main pillars of this strategy were based on:

- The dialogue among cultures through the *Anna Lindh Foundation*
- To have as ground of the policies on cultural cooperation the *2005 UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions*, as well as the conclusions of the *UNESCO Intergovernmental Conference on Cultural Policies for Development* (Stockholm, 1998)

During the meeting, the ministers welcomed the recommendations of a group of Euromed writers and intellectuals, met in Barcelona (23 May 2008), on actions in several areas: education, communication and audiovisual, and literary and artistic creation. They also agreed on the establishment of a *Euromed Group of Experts on Culture* as a mechanism for drawing up this strategy for culture, and which should meet at least twice a year before the next Euromed Conference of the Ministers of Culture foreseen for the first semester of 2010.

As part of this strategy, the ministers adopted the first “**Strategy for the development of Euro-Mediterranean Cultural Heritage: Priorities from Mediterranean countries**”²⁰⁵. It was based on the previous experience of the *Euromed Heritage* programme, and considering cultural heritage as a key for the strengthening the Euro-Mediterranean Partnership, raising public awareness and education on heritage and as an important mean of local development. They also recognized the “**Strategy for the Development of Euro-Mediterranean Audiovisual Cooperation**”²⁰⁶ drawn up by a reflection group of professionals, as a tool for structuring audiovisual policies according to the priorities of that document. Consequently, by these priorities, the ministers called for financial support for a new regional audiovisual programme to ensure the continuity of the activities of the previous *Euromed Audiovisual I* and II programmes.

As consequence of the decisions taken in this meeting, the EC commissioned a report “**Towards a Strategy for Culture in the Mediterranean Region**”, and a first

²⁰⁴ “Agreed Conclusions of the third Euro-Mediterranean Conference of Ministers of Culture, Athens 29-30 May 2008”. Partenariat Euromed, Doc. de séance no. 139/08, 30/5/2008.

<www.eeas.europa.eu/euromed/social/culture_en.htm>

²⁰⁵ EUROPEAID (2007). “Strategy for the development of Euro-Mediterranean cultural heritage: priorities from Mediterranean countries (2007-2013)”. Luxembourg: European Communities, KQ-78-07-124-EN-C.

<www.euromedheritage.net>

²⁰⁶ EUROPEAID (2008). “Strategy for the Development of Euro-Mediterranean Audiovisual Cooperation”. Euromed Audiovisual I. Luxembourg: European Communities. <www.euromedaudiovisuel.net>

version was ready at the end of 2009²⁰⁷. This assessment report is focused on the role of culture in the Mediterranean region, and for the first time puts in relevance the need of a coherent and strategic vision of its role. The report also intends to analyze the needs of the cultural sector, and suggested priorities and strategies for the public authorities and the civil society as well, taking into account already existing tools and initiatives, and including an inventory of capabilities of the cultural sector²⁰⁸.

2.3.8. Cooperation framework after the Arab uprisings

The Renewed European Neighbourhood Policy

The ENP is one of the main foreign policy instruments to work in the Southern and Eastern EU Neighbourhood countries to achieve a political association and economic integration. It covers a total of 16 countries (including Southern and Eastern neighboured countries). As a consequence of the uprisings and political changes in several Arab countries since December 2010, the EU adopted a revision of the ENP in May 2011, with a **New ENP**²⁰⁹. Its focus is different on the previous ENP and intends to be an answer to the new environment, where the EU agreed that committed reformers from the South would receive more EU economic support (*more-is-more*).

The renewed ENP, compared to the previous one, distinguishes the EU approach towards the countries of the Eastern and the Southern neighbourhood. This new policy developed several new programmes as a response to the new social and economic challenges from the Southern countries, and support them towards their way towards democracy, the state of law and human rights. It should be based on the principle of *conditionality*²¹⁰ as a ground for bilateral relations, with the EU aid conditioned to the political reforms and advances towards the democracy and respect to human rights, in addition to the economic reforms (Blanc, 2012: 152-153). In 2012 the New ENP Action Plan was ready, and a new *Neighbourhood Mechanism for the Civil Society* was established, in addition to the already existing *European Instrument for Democracy and Human Rights* (EIDHR). The new focus should also reinforce regional cooperation and at the same time the sub-regional cooperation within the Mediterranean: the one among the Southern neighbourhood countries of the Mediterranean, and the other among the Western neighbourhood countries. The new association with these countries should be more oriented to specific needs of each country.

²⁰⁷ A final version was ready in 2010.

²⁰⁸ BOUQUEREL, F.; EL HUSSEINY, B. (2009). "Towards a Strategy for Culture in the Mediterranean Region: Needs and opportunities assessment report in the field of cultural policy and dialogue in the Mediterranean Region". Brussels. November 2009 (funded by EC).
<http://ees.europa.eu/euromed/docs/2010_10_needs_assess_culture_en.pdf>

²⁰⁹ EUROPEAN COMMISSION & THE HIGH REPRESENTATIVE OF THE EU FOR THE EXTERNAL POLICY AND SECURITY POLICY (2011). Joint communication to the European Council, the European Parliament, the Council, European Economic and Social Council, and the Committee of Regions (2011). "A Partnership for Democracy and Shared Prosperity with the Southern Mediterranean". COM (2011), Brussels, 8/3/2011.

EUROPEAN COMMISSION & THE HIGH REPRESENTATIVE OF THE EU FOR THE EXTERNAL POLICY AND SECURITY POLICY (2011). "A New Response to a Changing Neighbourhood. A review of European Neighbourhood Policy", COM (2011), Brussels, 25/5/2011.

²¹⁰ This principle of the conditionality has never been applied.

Towards a new European Neighbourhood Policy

Despite the new events in the region (the Arab uprisings, a war in Syria, the rise of the ISIL/Daesh, etc.) the EU remained committed to the goals of the ENP but considered that a new ENP approach was necessary. As a consequence, on 18 November 2015, the SG/HR and the EC presented the main lines of the review of the ENP²¹¹, defining new priorities and introducing new ways of working, among them with a more tailored-made method towards each country. The proposed priorities for cooperation are mainly focused on economic development for stabilization, energy, security, migration, and neighbours of the neighbours²¹². The review of the ENP is part of the broader *EU Global Strategy on Foreign and Security Policy*. The decision on this review was taken after a request by EU MSs of a process of public consultation on the review of the ENP carried out in June 2015.

Table II.17- Euro-Mediterranean policies and instruments

YEAR	POLICY	INSTRUMENT
1995	<i>Euromed Partnership</i> launched (<i>Barcelona Process</i>)	MEDA
2004	<i>European Neighbourhood Policy</i> (ENP) developed with partner countries from the South and the East	
2005	Barcelona+10 Creation of the <i>Anna Lindh Foundation</i> (ALF)	
2007	ENPI (<i>European Neighbourhood and Partnership Instrument</i>) replaces funding instruments MEDA (South) and TACIS (East)	ENPI
2008	Euro-Med partnership given more impetus through the <i>Union for the Mediterranean</i>	
2011	Launch of a <i>Renewed ENP</i> with a new approach (“more for more”) to assist political, economic and social reforms in the European Neighbourhood countries	
2015	<i>New ENP</i> (ENPI replaced by the more policy driven by ENI- <i>European Neighbourhood Instrument</i>).	ENI

Closer cooperation in the Maghreb and fostering South-South Cooperation

In December 2012, two years after the start of the Arab uprisings, the EU decided fostering South-South and also sub-regional cooperation, in addition to other bilateral and regional initiatives. The EU aim is to have a deeper the partnership with countries of the Maghreb²¹³, and to support the cooperation between these countries, to have a stronger and more united neighbourhood region for dealing with common challenges.

²¹¹ “ENP Review: stronger partnership for a stronger neighbourhood”. EEAS, 17/11/2015.

http://eeas.europa.eu/top_stories/2015/181115_enp_review_en.htm

²¹² “Council Conclusions on the “Review of the European Neighbourhood Policy », Council of the EU, Press release 926/15, 14/12/2015.

www.consilium.europa.eu/press-releases-pdf/2015/12/40802206614_en_63585710

²¹³ EUROPEAN COMMISSION & HIGH REPRESENTATIVE OF THE EUROPEAN UNION FOR FOREIGN AFFAIRS AND SECURITY POLICY (2012). *Joint communication to the European Parliament, the Council, the European Economic and Social Committee and the Committee of Regions “Supporting closer cooperation and regional integration in the Maghreb: Algeria, Libya, Mauritania, Morocco and Tunisia”*. Brussels, JOIN(2012) 36 final, 17/12/2012.

<https://eeas.europa.eu/mieast/docs/2012_joint_communication_maghreb_en.pdf> (consulted on 4/1/2016)

This support to the Maghreb should be articulated to the EU's relations with the African continent and according to the *Joint Africa-EU Strategy*.

This decision is taken in coherence with the "Agenda for Change" (2011) on the EU policy on development and cooperation. As a consequence, the EU launched the *European Agenda on Migration* during the Summit on Migration (Valletta, November 2015), and an *EU Emergency Trust Fund for Africa*, focused on different regions, one of them addressed to the countries of North Africa (Morocco, Algeria, Tunisia, Libya, and Egypt). It combines EU budget, EU MSs, and other donors

Tenth Anniversary of the Anna Lindh Foundation

A second ALF report on "**Anna Lindh Report 2014. Intercultural Trends and Social Change in the Euro-Mediterranean Region**"²¹⁴ was presented during the *Naples Conference* on "*The Next Chapter of Mediterranean Dialogue*" held in October 2014²¹⁵, on the occasion of the celebration of the 10th anniversary of the ALF. In this *Naples Conference*, the new ALF strategy focused on the media was decided. Later, at the *Rome Conference on Mediterranean Dialogue* (10 December 2015), it was presented the new three-year operational phase of the ALF, where the media and a new partnership with the media will be the central pillar of the ALF strategy, to ensure the credibility of the dialogue and its visibility.

The ALF is preparing to launch in 2016 a nation-wide programme of action with youth, which will include a large-scale communication and advocacy training with youth, and the expansion of the flagship debate programme "Young Arab Voices" co-created in 2011 with the *British Council*. The *British Foreign Office* and EC are working with ALF to support the communication training aimed at amplifying the voices of youth across the region in the mainstream media and public policy debate ("Debate to Action")²¹⁶.

The EUMed Summit and the Athens Declaration

During the EUMed Summit, the **Athens Declaration** was adopted to strengthen the cohesion and unity of Europe. During the conference the former Italian Prime Minister²¹⁷ stated that Europe needed to use its "soft power", creating a "cultural identity", adding that Europe cannot continue to be only rules, technicalities and austerity²¹⁸.

²¹⁴ The ALF prepares this report every three years.

ANNA LINDH FOUNDATION (2014). 2014 Anna Lindh Report. Intercultural Trends and Social Change in the Euro-Mediterranean Region. Brussels.

<www.annalindhfondation.org/sites/annalindh.org/files/documents/page/anna_lindh_report14.pdf> (consulted on 4/1/2016)

²¹⁵ ALF <<http://napoli2014.annalindh.org/>>

²¹⁶ ALF- Rome Conference on Mediterranean Dialogue:

<<http://www.annalindhfoundation.org/news/president-guigou-call-action-rome-conference-mediterranean-dialogues>>

²¹⁷ Matteo Renzi.

²¹⁸ "EUMed summit adopts Athens Declaration for EU unity", held in Greece, 9/9/16

<http://www.ansamed.info/ansamed/en/news/sections/politics/2016/09/09/eumed-summit-adopts-athens-declaration-for-eu-unity_c867203f-79df-44f4-80ea-d9e9500efad4.html>

2.3.9. Balance after more than 20 years of EU policies

A changing environment

After more twenty years of the start of the *Euro-Mediterranean Partnership*, and therefore also the start of cultural cooperation with Arab countries, for different reasons, it is obvious that the Mediterranean region has not become a more secured and well-being region, as expected. Otherwise, there is still a lot of work to do concerning the mutual knowledge and understanding, and the fight against stereotypes at an external level, but also internally within the EU. In this sense, a better definition of the role of culture in the cooperation with Arab countries could contribute to it.

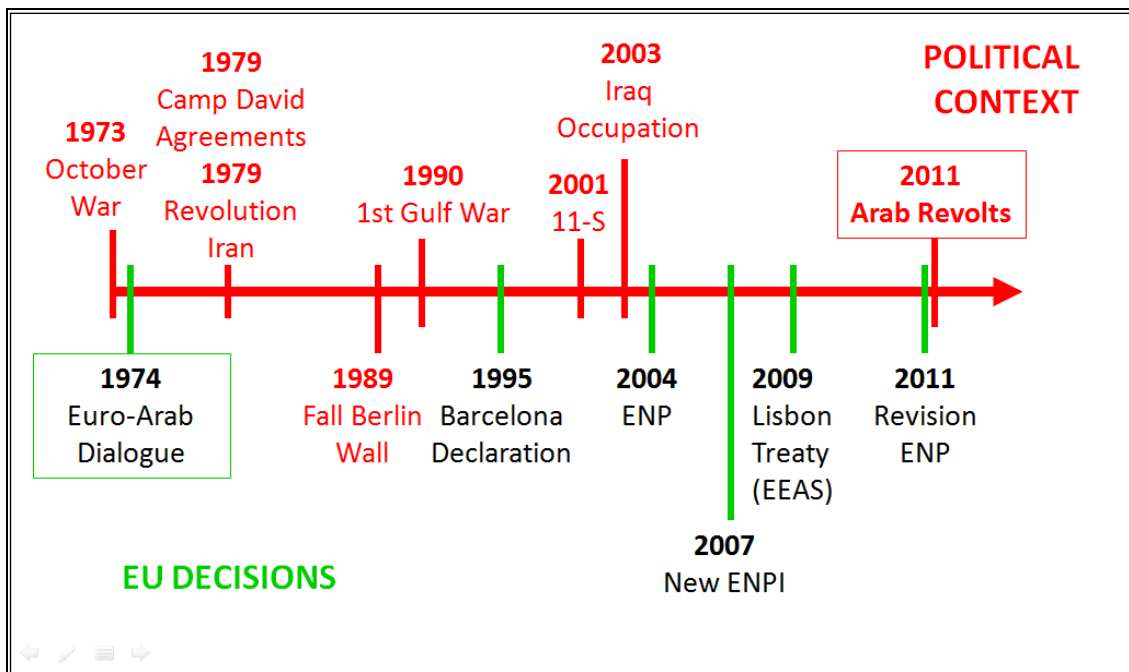


Figure II.12 - Evolution of EU policies and political context

Since the start of the policies towards the Mediterranean region, the EU MS have not always been the same. Also, the European Communities have been changing institutionally through different treaties until the EU of today. At present, there are 28 EU Member States²¹⁹, and in 1974 when the Euro-Arab Dialogue started there were only nine European countries.

Furthermore, the economic, market by the economic crisis from 2008 onwards, the political, with the conflicts and political instability in some of the countries of the countries especially after the 2011 revolts, and the social context have also been evolving and changing. All these facts have brought a changing and challenging environment.

²¹⁹ The 28 EU Member States are: Austria, Belgium, Bulgaria, Czech Republic, Cyprus, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxemburg, Malta, Netherlands, Poland, Portugal, Romania, Slovak Republic, Slovenia, Spain, Sweden, United Kingdom, . And from 1st of July there is the new adhesion of Croatia. The United Kingdom is presently negotiating its exit of the EU.

Concerning the political instruments towards the Arab countries, there is not a unique policy towards them. Instead of that, there are two main policies addressed to these countries: the ENP with closest countries to Europe, along with the Mediterranean (including also Jordan and Iraq), and the countries included in the *Cotonou Agreement* (Mauritania, Sudan) (CCOO, 2009)²²⁰. Also specific cooperation agreements with the Gulf countries, through the *Gulf Cooperation Council* (GCC). There is a co-existence of three policies and cooperation mechanisms: the Euro-Mediterranean Partnership, the ENP, and the UfM, and the stress in the bilateral focus has given a less multilateral regional dimension (Blanc, 2012, 162).

Furthermore, for the achievements of the aim of the *Barcelona Declaration* as presented, it would be necessary the introduction of democracy in the partner countries, and not only an increase of commercial streams. Meanwhile, the EU considered that only with the increase of commerce, foreign investments, and macroeconomic and structural adjustments would bring economic development and later wider political reforms and democratization (Jerch, 2007: 269). In the EU support to the Arab countries in their process of reaching a sustainable development, there are some improving issues related to good governance, human rights, and democracy. These issues are closely related to the cultural field, mainly related to the freedom of expression and creativity, which is still a pending issue, and on which Arab governments also have an important part of the responsibility.

Culture within the Mediterranean political framework

The Arab uprisings and their consequences have marked an end of a long post-colonial period in the region, where EU policies towards the Arab countries have tried to adapt to new challenges, and threats as well. But despite the different initiatives in the last years from several stakeholders, the role that culture can play in the EU external relations in general, and specifically in its relations with Arab countries, still has to be well defined and developed in its policies and actions.

Culture does not occupy a central position in the EU policies towards the Arab countries. Neither in the ENP nor the UfM. The document on the "New Partnership for Democracy and Shared Prosperity" (2011) with the Southern Mediterranean ignores the cultural subject. There is a complete absence of recognition of the importance of culture (Tanzarella, 2012: 291-292).

In addition to that, the EU geographical approach to the Mediterranean region has separated the Mediterranean Arab countries from the other Arab countries. Arab countries can be considered as a regional cultural area. The EU approach has not taken into account either a broader cultural context of the Arab region and other areas of cultural and political influence beyond the Mediterranean region, like the Turk-Indo-Persian region.

As a political framework and culture, if in the *Euro-Mediterranean Partnership* there was a specific third pillar which included the cultural component, in the ENP and the UfM there is not a specific consideration for cultural issues (CCOO, 2009). In general, the level of concretion of the successive ministerial conferences of culture, compared with other sectors, is more ambiguous and there is less level of definition.

²²⁰ CCOO (2009). "La Unión Europea en la encrucijada". *Gaceta Sindical, Reflexión y Debate, nueva etapa*, 13, diciembre 2009, pp. 19, 149, 185 & 213.
<<http://www.ccoo.es/comunes/recursos/1/pub13386> n 13. La Union Europea en la encrucijada.pdf> (consulted on 7/12/2014)

(Núñez Valverde, 2005: 105). Regarding institutions, the cooperation with countries of the Mediterranean region is relatively institutionalized compared to some of the other regional framework policies launched by the EU in the last decades (Johansson-Nogués, 2008: 138).

Finally, culture in EU external policy towards Arab countries should be coherent with other EU policies. Not only related to the way how the EU MSs are dealing individually with migration, refugees, or security issues, but also in how these countries are also facing cultural diversity in their internal policies since internal policies cannot be considered as something aside of the external policies.

III. HISTORICAL BACKGROUND

1. A GLANCE ON THE RECENT HISTORY OF EGYPT

1.1. NAPOLEONS'S CAMPAIGN AND THE BIRTH OF THE EGYPTOLOGY

1.1.1. The birth of the Egyptology

The birth of the Egyptology was one of the consequences of Napoleon's campaign in Egypt (1798), and the three years of work of its scientific commission with 168 specialists. This expedition paved the ground of the Egyptian scientific archaeology, with the publication of the *Description de l'Égypte*, together with the creation of the *Institut d'Égypte* (Gómez Espelosín & Pérez Largacha: 2003, 236). Other big expeditions followed to this first expedition of Napoleon, which contributed to the creation of the collections of Egyptian art by the European museums. These expeditions were public but also private. As a consequence of that, there was a spreading interest in the Egyptian culture, which became a fashion in all Europe during the 19th century (Solé: 2003).

1.1.2. Egyptians as part of the first Arab communities in Europe

The Egyptian collaborating with the French during the three-year occupation went to exile towards France in 1801 after an agreement reached between the British and the Ottoman Empire. It was one of the first Arab communities living in France. They arrived to Marseille and later most of them moved out to Paris. It was one of the first migration processes of Arabs toward Europe linked to the colonization, but not very well-known until now (Coller, 2014).

1.2. EUROPE AS A REFERENCE FOR THE MODERNIZATION OF EGYPT

1.2.1. The start of the *Khedival* period

"One curious thing here is the respect, or rather the terror, that everyone displays in the presence of the Franks, as they call Europeans."

Gustave Flaubert ²²¹

Egypt was a province of the Ottoman empire, and its modern history starts with Pasha Mehmed Ali (1769-1849)²²². He expelled the official Turkish governor from Egypt (1805), and it became politically independent, in spite that Egypt was still under the Ottoman domain²²³. As consequence, in 1811 he became the first Viceroy of Egypt and lead the country until his dead, starting a hereditary dynasty of *Khedives*²²⁴ as rulers of the country. This dynasty lasted until the King Farouk, who was the last member of its

²²¹ Letter to his mother from Alexandria, dated 17 November 1849.

²²² He was a native of a city nowadays part of Albania.

²²³ From 1839 as governor of Egypt, independent from Istanbul.

²²⁴ Viceroy of the Ottoman Empire.

members, forced to abdicate and leave to the exile²²⁵, when a military coup launched the Egyptian Revolution (1952). Mehmed Ali modernized the administration, improved the army and the navy, and under his rule, Egypt enlarged its area of influence. But the increased independence from the Ottoman Empire also brought an increase integration in the world economy dominated by Europe (Wesseling, 2014: 59-60).



Figure III.1- Mehmed Ali receiving the British Consul General in Alexandria

Mehmed Ali took France as a reference for the modernization of the Egyptian administration. The cities of Alexandria and Cairo became modern cities following the European style of the 19th century. Egypt became the African country more influenced by Europe, following Algeria and South-Africa. There was a foreign elite of Europeans living in the two main cities of the country and controlling more and more the economy, together with a local elite of Turks dominating the army and the administration. A forty percent of the members of the European community had Greek origin but born in Egypt, the English were mainly from Malta (at that time under the British), the French and Italian were from the Middle East, it means Orientalised Europeans. There was also a big number Austrian nationals which had gotten a passport from the Austrian ambassador or they had simply bought it. Other citizens were native Christians, Copts, Jews, Armenian or Lebanese (Wesseling, 2014: 59-60).

1.2.2. The training of the local elites in European universities

"Pero entre sus creencias desagradables está la que afirma que el intelecto y la virtud de sus sabios son más importantes que la inteligencia de los profetas".

Rifá al-Tahtawi (1801-1873)²²⁶

²²⁵ He died in exile in Rome (Italy).

²²⁶ Al-Tahtawi wrote a book on his impressions as student in Paris. Cited in Hourani (2010: 373).

After the end of the Mamluks in Egypt, and once the British left the country in 1803, Mehmed Ali took power, and once the *Khedival* period started, dozens of modern institutions of higher education following the European model were established in Egypt. Furthermore, he followed the same steps that the Ottoman Sultan Ahmed III had previously done in 1720, sending delegations of Egyptian scholars to Europe for obtaining translations of Western scientific books. In 1846 also his grandson Ismail, and future *Khedive*, accompanied a group of Egyptian students to Paris, where he studied French (Raymond, 2001: 311-312). Mehmed Ali's times marked the starting tradition related to the preparation of the local elite trained in foreign universities, when he decided to send the best students to France, to prepare the leaders of the new society. However, during the times of President Nasser, this new elite changed the election of the country, and often Egyptian used to go to study to the former URSS.

1.2.3. The modernization and Westernization process

Aida and the opening of the Suez Canal

From 1863 to 1879, *Khedive* Ismail²²⁷ (grandson of Mehmed Ali) transformed Egypt into a European state. The country started a modernization process, opening thousands of schools. He visited the Universal Exhibition held in Paris in 1867 and he met Haussmann (Raymond, 2001: 311-312), when the Suez Canal was under construction, and he also visited London.

Ferdinand de Lesseps got the concession for the construction of the Suez Canal in 1854 with the support of the French Emperor, Napoleon III. The project finished with a high opposition of the British (Wesseling, 2009: 286). On the occasion of the Canal's official opening in 1869, the *Khedive* was looking for a special closure of the ceremonies. He turned the Canal's inauguration in an extravaganza, inviting the crowned heads and European leaders to assist at Egypt's expenses. Its costs were around \$ 2 million of today's prices (Goldschmidt, 1991: 166). As a consequence of the Suez Canal the country got a debt with foreign countries and had to become under the foreign financial control (Wesseling, 2009: 287). With the opening of the Suez Canal, the *Khedive* saw it as an opportunity to modernize Cairo, but he also plunged the country deeply into debt.

The opening of the Suez Canal (1869), attracted France²²⁸ and England from the financial and diplomatic point of view, and both countries decided the future of Egypt. Initially, France dominated with economic and cultural influence, and later England was the protagonist of some political and strategic aspects of the evolution of the country towards its modernization (Wesseling, 2014: 65-67).

For the occasion, *Khedive* Ismail constructed the Opera building in Cairo because he wanted an Egyptian opera (Sole, 2003: 26-29). Auguste Mariette prepared the story of *Aida*, which reviewed the director of the Opera of Paris. The text was translated into Italian and given to the famous Italian composer Giuseppe Verdi, who

²²⁷ Initially Pasha Ismail, due to the strong position of Egypt at that time, with the construction of the Suez Canal and the temporary cotton boom, he became more autonomous from the Ottoman Empire and became *Khedive* in June 1867 (Raymond, 2001: 311).

²²⁸ The French President (François Hollande) was the Guest of Honour at the opening of the New Suez Canal on 6 August 2015.

was invited to the project (over other contemporary composers like Wagner or Gounod). Initially, he rejected the task, but finally he accepted, and received 150.000 francs of gold (Said, 2012: 185-216)²²⁹. Since then, *Aida* is always in the annual programme of the Opera of Cairo, despite that among Egyptian society is not very popular. During the 2nd World War, the music of *Aida* was concluding the daily radio programme "Cairo Calling".



Figure III.2- Commemorative booklet celebrating the opening of the Suez Canal (depicted Khedive Ismail from Egypt and Sudan)

Source: <<http://mideastcartoonhistory.com/1853-1916/1853A.html>>

In 1971 a fire destroyed the old opera building of Cairo from the times of *Khedive* Ismail, and Japan funded the construction of a new cultural compound including a new Opera House in Gezira.

1.2.4. The modernization of Cairo and Alexandria as European cities

"Son edificios preciosos, que embellecen la ciudad, incluso a pesar de los terribles anuncios que los afean y el abandono en que están algunos. Si se restauraran, los egipcios no tendrían nada que envidiar a nadie. Pero los hicieron los colonizadores. Así que por un lado les agradecen la herencia, pero por otro les recuerdan la ocupación".

Interview to an Egyptian journalist (Anglarill, 2003: 60)

Western culture became enshrined in the Egyptian culture life through his ambitious programme of *Khedive* Ismail to turn Cairo and Alexandria into European cities. With the purpose of bringing the modernity, he engaged architects and designers from Austria, Italy, France, and Germany (Schan, 2013: 313-318). For the modernization of Cairo, it was necessary the arrival of a numerous of Europeans, and an increase of

²²⁹ *Aida* was not ready for the opening of the Suez Canal since it was finished two years later. Instead of it, at the opening of the new opera building there was finally the opera *Rigoletto*.

imported merchandises for the consumption of these Europeans. The Egyptian officials and landowners started to live in houses and quarters mainly following the European style. The presence in the country of a foreign elite of Europeans living mainly in Alexandria and Cairo increased considerably, together with a local elite of Turks and Circassians governing the country. This situation was behind the Egyptian revolts in 1881, among other reasons, when a lot of Europeans had to leave Alexandria.

Cairo took the Haussmann model as a reference in the urban planning of Cairo, despite that the old city remained unaltered. (Raymond, 2001: 311-312). Therefore, for its modernization, the city of Cairo was divided into two parts, where the physical duality was an expression of its cultural rupture and discontinuity between the past and the future of Egypt; the native city, and the colonial city following the European design and French gardens (Abu-Lughod, 1971: 98)²³⁰. Nevertheless, Cairo was an Arab and Islamic city with a central role in Africa and the Islam, differently from Alexandria, (Said, 2012: 209).

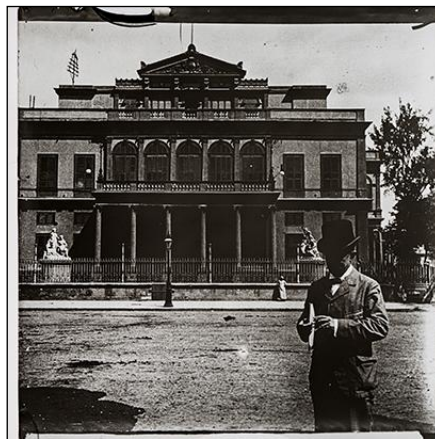


Figure III.3- Old Opera House of Cairo

(Verascope Richard)

© IEFC / Fons Jaume Roca

A relevant figure, the Belgian Baron Empain obtained the concession to provide Cairo with a tramway system, and he was the founder of the modern suburb of Heliopolis in Cairo. Several European architects participated in the construction of many buildings in Cairo and Alexandria following European styles. Italian architects designed the *Museum of Islamic Art*, or the construction of the Al Moursi Abul Abbas Mosque in Alexandria as example (Soler, 2003), and the Opera of Cairo was built following the model of the Scala of Milan.

²³⁰ Cited by Said (2012: 210).

1.3. THE BRITISH PROTECTORATE

"- El problema que tenemos nosotros [...] es que somos ingleses hasta la náusea. No tenemos cultura propia.
-Habla por ti -dije-. Yo puedo intercambiar chistes con el resto de los egipcios.
- Igual tienes razón -dijo-. Tal vez nuestra cultura no es más que un chiste.
- No, Font, no es eso. El problema es que nunca aprendimos bien el árabe.
[.....]
- Entonces, ¿quieres decir que intercambiar chistes es cultura?"

Waguïh Ghali (2012: 15)

1.3.1. The Westernization process versus the Egyptian nationalism and Pan-Islamism

During the times of Mehmed Ali, the interest of the British for Egypt was motivated mainly because this country was on the route of connection to the British India, and it was an obstacle to their political expansion. As a result of it, there was an increased British presence in the Mediterranean region. The year 1882 is considered the date when they became the owners of Egypt after its intervention squashing of a revolt of the Egyptian army, in spite of this protectorate had started earlier. Otherwise, cultural features of Egyptian life continued in the French hands.

The British rule over the country accelerated its modernization and opened new cultural institutions and equipments. This process of modernization linked to an increased influence and supremacy of Europe went together with the disintegration of the traditional Egyptian society. These two facts produced in Egypt two reactions, one looking towards the West which hoped to find the resources for the economic recuperation. Another supporting a nationalism and an anti-imperialism, oriented towards an idea of the Arabization, the renaissance of Islam, and an emergence of Islamic unity (Wesseling, 2009: 72 & 287). The Ottomans encouraged the Pan-Islamism as a way for stopping the nationalists movements, and to face the European colonial pressure. Its aim was the creation of a Islamic national feeling above the different specificities of the different ethnic and linguistic groups of the Middle East (Corm, 2007: 159). In 1928 the *Muslim Brotherhood* was founded. Various cultural forms reflected the resistance to the occupation. As an example the opening in 1929 of the *Oriental Music Institute*, due to the prominent importance of music (El Batraoui & Khafigui, 2010: 58).

The British protectorate ended partially in 1922, after its unilateral decision, but keeping some issues which were dealt later in another treaty: security of the Suez Canal, external and defence policy, protection of rights of foreigners, and the status of Sudan. The treaty of independence was signed later in 1936 but included two conditions lasting during 20 years: the occupation of the area of the Suez Canal by the British, and an alliance of the two countries (Sellier & Sellier, 1993: 62).

During this period, it was remarkable the presence and the role of Christian missionaries, mainly Catholic and Protestants in the Middle East in general. Their function initially linked to the European powers and centered in proselytism, but they were not very successful. Later, they become involved in several institutions like schools, hospitals, etc. Their presence also contributed to the creation of some

educational institutions and the promotion of some European languages and the origin of some organizations, like NGOs (Tejirian & Reeva Spector, 2012).

1.3.2. The *Nahda*: The Arab cultural renaissance

"Depuis des générations, les élites modernistes du monde arabo-musulmane cherchaient en vain la quadrature du cercle, à savoir: comment s'europeaniser sans se soumettre à l'hégémonie des puissances européennes qui dominaient leurs pays, de Java au Maroc".

Amin Maalouf (2009: 24)

In the 19th century, the resistance towards the colonization was theorized in the Arab world from the *Nahda* movement. The *Nahda* was an intellectual movement started in Lebanon²³¹. One of the ideas was the updated of the ancient literary heritage, Persian and Arab, and facilitate the knowledge of Western literature through the translations or adaptations of French and English texts. The idea of this movement was the diffusion of knowledge to increase the cultural level of the Arab population, through the development of printing and the media (Buresi, 2005: 2013 & 197). It was a period of Arab cultural renaissance and the first stirring of Arab nationalism when Europe became a reference and illuminated many Arab societies, which had a great interest in European culture and science. The *Nahda* shaped a distinctly secular modern culture in the Arab world in the 20th century. During that time, Egypt founded the world-third-oldest film industry, while from Cairo to Bagdad and Beirut to Casablanca painters, poets, musicians, playwrights and novelists shaped a new, living, Arab culture. Society began to change, education began to spread, and women emerged from behind the veil (Kassir, 2006).

In 1938 Taha Hussein wrote a book on *The future of culture in Egypt*²³², which arose discussions through the Arab countries. In this book, he stated that Egypt was part of the Mediterranean since the ancient times concerning the intellectual and cultural life of Egypt, and that Egypt was also a part of Europe since the previous century. The Greek reason, the modern science, and the order represented for him the image of Europe. He also considered that the relations between Europe and Egypt were on the grounds of the Egyptian material life . In fact, he was looking for a synthesis between the West and the East, on what he considered the "human culture" (Afaya, 1997: 40-43)

1.4. THE INDEPENDENCE AND THE PAN-ARABISM

1.4.1. From the 2nd World War to the Nasser times and the Pan-Arabism

In Egypt until the 2nd World War, there was a fight among the King²³³, the nationalist *bourgeoisie* (*Wafd* political party), and the British authorities, still strong (Sellier & Sellier, 1993: 62). During the 2nd World War Egypt was the stage of some decisive

²³¹ At that time Syria.

²³² HUSSEIN, T. (1938). *Moustaqbal attaqafa fi Misr*. Ouvres complètes (vol. 9), p. 17.

²³³ King Fouad until 1936 and later King Farouk.

battles, like the *Battle of El Alamein* (1942) between the Fascist troops of Germany and Italy, and the Allied, that were the victorious. The Campaign in the Western Desert fought between the forces between the Commonwealth forces, with French and Polish brigades based in Cairo, and the Berlin-Rome Axis forces, German and Italy, based in Libya²³⁴. As a witness of this military event there is the *Al Alamein War Cemetery*²³⁵. In 2010 an historical park was unveiled. The Third Reich had an strategic interest towards the Arab world in its external policy from 1933 to 1944 (Nicosia, 2014).

The Khedives accepted the European domination, meaning the end of the Arab period of the Enlightenment, inspired in Europe. The nationalist resistance fought the imperialist intervention, which brought a military insurrection (Filiu, 2015: 31). The revolt targetted some of the places frequented by foreigners, like the famous *Hotel Shepherd's*²³⁶. Initially named *British Hotel*, it used to be the place where the British stopped on their way to the India through the Suez Canal. It was a legendary hotel of Cairo owned by a British, located in the palace Ezbékeya, where Napoleon has had his headquarters. The Belgian Baron Édouard Empain, who built the new quarter of Heliopolis of Cairo, had in this hotel the headquarters of his companies, the *Cairo Electric Railways* and the *Heliopolis Oases Company* (1906) (Solé, 2003: 479-483).



Figure III.4- Umm Kulthum

After the independence and in the 1950s during the times of Nasser, Cairo followed a process of Arabization, and it became the center of the Arab world, known as *Umm Al-Dunya* (Mother of the Universe). It was also the time when the Egyptian singer Umm Kulthum²³⁷, became the *Kawkab el Sharq* (Start of the Orient), the voice and the face of Egypt. She reached her audience across the Middle East mainly through the radio, the *Sawt al-Arab* (Voice of the Arabs) which was an instrument of Egyptian hegemony in regional affairs in the times of the Pan-Arabism (Shafik, 2003: 6). When

²³⁴ On 25 October 2008, the former Italian President Giorgio Napolitano assisted to the Commemoration of fallen Italian soldiers on the occasion of the 66th anniversary of the Battle of Al Alamein. He guided by the national feelings, he paid tribute to the 5.000 Italian soldiers fallen during the war, and he finished his speech referring to the friendship between the European and Egyptian people (from the President's speech- Italian Ministry of Foreign Affairs). In 2008, also a major exhibition on the battle was staged in Milan. From: ANSA (2014). "El Alamein 'lost with great honour". ANSA, 31/10/2014. <http://www.ansa.it/english/news/politics/2014/10/31/el-alamein-lost-with-great-honour_a6aedfe0-da47-45c6-b8c9-07bd0d1c6203.html>

²³⁵ *Al Alamein War Cemetery* <www.cwgc.org>

²³⁶ Burned on 26 January 1952.

²³⁷ Umm Kulthum passed away in 1975.

the Egyptian writer Taha Hussein was the Minister of National Education (1950-1952) signed the first decree for a free and compulsory schooling in Egypt (Zaoui, 2003: 47). Later, in 1958, Egypt had its first Ministry of Culture.

Sahar Khalifa (2015)²³⁸ presents this period of Arab nationalism as follows:

El nacionalismo árabe tuvo su época de oro durante los años 1950 y 1960. Las calles en plena ebullición, desbordaban esperanza de cambio. Nosotros adoptamos una actitud rebelde y crítica hacia nuestros sistemas políticos tradicionales. Los ideales de liberación y de justicia social se encontraban en nuestra literatura, en nuestro teatro, en nuestros cantos, en nuestra música, y hasta en las expresiones que empleábamos en nuestra vida cotidiana. La literatura del mundo entero teñía nuestra cultura. Nuestras librerías y nuestras calles estaban repletas de libros que llamaban a la liberación, a la revolución y a cambio: literatura existencialista, socialista, negra... Este impulso llegó a todo el mundo, incluidos los campesinos analfabetos y las mujeres, las cuales comenzaron a salir sin velo. Decenas de miles de ellas cursaron estudios universitarios; algunas comenzaron a militar en partidos políticos. Ya no sólo no llevaban velo, sino que se vestían con camiseta y con minifalda.

1.4.2. The Non-Aligned Movement and the Aswan High Dam project

In 1954, during the times of the Cold War, President Nasser announced the construction of a big dam in Aswan. Later in 1956 Egypt announced the decision of the *United Arab Republic* (Egypt and Syria) about the nationalization of the *Suez Canal Company* to fund the dam's construction, considered as a key asset for the development of the country. This fact led the United Kingdom, which has military and economic interest in the canal, to form an alliance with France against Egypt. And as a consequence, the former URSS decided to fund the dam in Upper Egypt. Later UNESCO launched the Safeguarding Campaign of the monuments of Nubia.

The *Bandung Conference* of non-aligned countries, held in March 1955, meant a new modality of cooperation of the then called "Third World", gathering 29 countries from Africa and Asia, without the presence of the Western countries. The main issues discussed were the colonization, the imperialism, the under-development, and also the rescue of the cultural values. In fact, cultural cooperation was one of the strongest issues during the conference (Prashad, 2012: 91-92)²³⁹. This event provided an opportunity for China's cultural exchanges with the Middle East too, and opened the door for communication between China and the Arab-Islamic countries²⁴⁰. In spite of the leading role of Egypt of the *Non-Aligned Movement* (NAM), several European countries developed ties with Egypt²⁴¹.

²³⁸ Adapted speech of a conference of this Palestinian writer held at the SOAS (School of Oriental and African Studies) of the University of London (5 May 2015). KHALIFA, S. (2015). "Las mujeres árabes vistas por los medios occidentales". *Le Monde Diplomatique en español*, XIX (238), August 2015.

²³⁹ Cited in OJEDA MEDINA (2016: 58).

PRASHDAD, V. (2012). *Las naciones oscuras. Una historia del tercer mundo*. Barcelona: Península.

²⁴⁰ LIRONG, M.A. (2010). "China's Cultural and Public Diplomacy to Countries in the Middle East". *Journal of Middle Eastern and Islamic Studies (in Asia)*, 4 (2).

<http://mideast.shisu.edu.cn/_upload/article/ab/db/32035a7f46a38d6a7fb9c7247332/e61d22da-eeef-4799-9485-00739dc8f319.pdf>

²⁴¹ *State Information Service* <<http://www.sis.gov.eg/Story/107904?lang=en-us>> (consulted on 6/11/16)

1.5. THE SHIFT TOWARDS TO THE CAPITALIST SYSTEM

1.5.1. The start of the *Infitah*

The Egyptian socialism of the 1960s changed when in 1974 President Anwar El Sadat launched an "open-door policy", called *Infitah*. As a consequence, the country entered into the market system. Since then there has been a continuous decrease to the access of culture by the majority of the population. After the upheaval of the oil market, it started a large-scale migration towards the oil-rich countries of the region and a flow of remittances, together with a gradual reduction of government intervention for the protection of lower-income groups. Some could perceive the shift from the socialist to the capitalist system as a process of Westernization, or as a process of metamorphosis where everything was turned into a commodity (Amin, 2000: 169-174). In 1974 Egypt expelled the Russians from the country, and in 1975 Egypt was the first Arab country signing a peace agreement with Israel, with the *Camp David Agreements* (1977).

In September 1981 the Ministry of Culture became a separate entity, aside from education and media, coinciding with the rise of armed religious groups, which were behind the assassination of President Sadat²⁴².

1.5.2. From the Mubarak era to the 2011 uprisings

"Los goces de las élites 'occidentalizadas' han sido las sombras de las masas miserables".

Antonio Remiro Brotons (1996: 95)

Since 1981, with the President Hosni Mubarak, the country followed a process of privatization in general, including culture and education (El Batraoui & Khafigui, 2010: 59). In 2011 a wave of uprisings in several Arab countries started, including Egypt. As a result in February 2011 Mubarak had to resign. Meanwhile, and since long time ago the tensions between Christians and Muslims are ascendant, and the members of the elite have been leaving the country.

²⁴² IFACCA- World CP (version 30/9/2011) <<http://www.worldcp.org/egypt.php#>>

2. EUROPEAN CULTURAL PRESENCE IN THE PAST

2.1. THE USE OF EUROPEAN LANGUAGES IN EGYPT

2.1.1. The predominance of the French

The birth of Egyptology was linked to the French language since Jean-François Champollion deciphered the hieroglyphs, and in 1858 Auguste Mariette was the first director of the Department of Egyptian Antiquities, a post that during almost a century was occupied by French.

At the beginning of the 19th century, Mehmed Ali requested some help to France for building a modern state. In 1875, with the creation of Mixed Courts, the French became the language of international law. Therefore, French was the language of the stock market, public contracts, and also the language used by the Council of Ministers. French was also the language at home of Westernized families. Around 1890 even British officials had to write their documents in French, and the only English newspaper had to publish some of its pages in French. In the 1920s, the local social elite was using the Turkish language. French professionals from several fields trained Egyptians and also carried out some works on enginery. At the same time Egyptian youth were sent to France for training, and later they created schools following the French methodology. The French language was not a language spoken by the majority of Egyptians, but it occupied a prominent place until the beginning of the 1950s. Until then it was the language of the salons, the court, the businesses, justice, etc., despite the fact that the British occupied the country. The dynamic literary activity in French in Alexandria and Cairo reflects the passion toward France by several Egyptian writers, not only Muslim, but also from other minority groups, like members of the Copt, Jewish, and Christian Oriental communities. Other writers were bilingual: French-Italian or French-Armenian. In 1937 Alexandria names of the streets were bilingual Arabic and French (Solé, 2003: 225-230).

In 1927 a traveller remarked that French was the language used by most of the people with a minimum cultural level in Cairo. He was also contrarily surprised with the use of the English language, spoken by few persons²⁴³. In fact, the prominent use of French became a way how Egyptians expressed their reject to the British occupation of the country. Otherwise, the British community was smaller than the Greek or the Italian (Solé, 2003: 229). But the French language linked to a foreign education had a special relevance in a moment when the Egyptian national identity was in process of definition, between 1920 and 1960 (Abécassis, 2000).

²⁴³ MARÍN, J. (2009). *De París a Barcelona passant per Honolulu (1927-1928)*. Barcelona. Astrolabi. pp. 175-176.

2.1.2. The change towards the use of the English

"Me molestaba que toda esa gente no hubiera tenido que encajar un duro golpe con la revolución. ¿Por qué seguían hablando en francés? Todos se quejaban de no tener tanto dinero ahora, pero aún vivían al estilo de siempre."

Waguïh Ghali (2012: 25-26)

After the revolt of 1952, the situation of French changed because represented the language of the ancient regime. The new rulers were not part of the elites, they were Arab speakers, and they had learned English in the barracks (Solé, 2003: 230). The profile of the new rulers became even stronger after the Crises of Suez in 1956 when France went together with the United Kingdom, the ex-occupying country, and Israel, considered as the traditional enemy. Egypt expelled most of French, and also Egyptian French-speakers, like Jews, Lebanese, Syrian, Greek or Italian, and Armenian emigrated too. This fact meant an important retreat of the use of French language in Egypt. The paradox was that meanwhile there was the British occupation in the country, French was the main foreign language of political governors, but once the British occupation ended, the English became the most used foreign language, or better to say the American (English) language (Solé, 2003: 230-231).

2.1.3. The Italian community in Egypt

"Raccogliendo le memorie di quanto hanno fatto gli Italiani in Egitto di quanta parte abbiamo contribuito al progresso materiale e morale di questo paese, che per molti è diventato, a cagione degli interessi, dei legami famigliari, delle simpatie, una seconda patria, Ella compirà opera generosa".

Luigi Antonio Balboni (1906)²⁴⁴

In the 19th century started the migrations of Italians towards Egypt. During the times of the British occupation, some Italian newspapers like *Il Messaggero italiano* (founded in 1878) or the *Imparziale* (1891) supported the Egyptian nationalism on the independence. It was the starting point of the cooperation between the two countries, and among the both monarchies (Solé, 2003: 281).

During the 2nd World War Alexandria was the main place where the Italian community lived. At that time Italy had great ambitions in the Mediterranean, and especially in Egypt. The number of Italians living there increased considerably, and there was an important colony living in Egypt, with around 60.000 members. There were the times of the Fascism, and the *Duce* paid a lot of attention to the Italian community in Egypt. Because of that, the Italian state invested a lot of resources with the creation of Italian modern schools between 1922 and 1940 (Petricioli, 1997). Aside of that, some Egyptian leaders of that period were Italian-speakers, like the King Farouk, which had several Italian counsellors, some of them with high influence over

²⁴⁴ BALBONI, L. A. (1906). *Gli Italiani nella Civiltà Egiziana del Secolo XIX* (3 vol.). Alexandria: Società Dante Alighieri.

him (Destremau, 2011: 23-25). The British Consul had tried to influence his father, the King Fouad, sending him to study at Eton, and since his early ages to his son the King Farouk, trying to change him as an English-speaker. The King Fouad was Italophone, and Italian was his first language. He had followed his education in the Military Academy of Turin, and he had a lot of Italian collaborators, like his son Farouk had later too. The King Fouad liked a lot Italy, and part of his fortune was there. Furthermore, when his son the King Farouk had to leave Egypt to the exile, he went to Italy (Destremau, 2011: 319-327).

Once the dethroned King was expelled to Italy, at least 3.000 families left Egypt between 1956-1957. From the late 1950s, when the Italian community ceased to exist, Italian foreign policy was characterized by the "Arab" or "Mediterranean" politics (Viscomi, 2016: 61).

2.1.4. The Greek community in Egypt

The Greek community in Egypt amounted around 140.000 members, but it started to decline in the 1950s during the times of Nasser. There are several well-known figures of the European cultural sphere natives from Alexandria.

Nowadays, some thousands of Greeks are still living in Egypt, mainly in Cairo and Alexandria, but also in Ismailia, Port Said, and Kafr El Zayat. There are a lot of Greek Clubs, associations, schools, and cultural centres too. The Greek Patriarchate in Alexandria is covering all the African continent, and it maintains very good relations with the Egyptian Coptic Church and the Egyptian state²⁴⁵.

In 2015 the Greek Community of Alexandria launched a website in Greek, English, and Arabic. One of the main priorities is to promote and highlight the important role of the Greek Community of Alexandria as a bridge of cooperation between Greece and Egypt and to raise the visibility of the Alexandrian Greeks and its heritage²⁴⁶. This initiative coincides with the celebration of three summits during 2015 and the signature of a trilateral agreement between Greece, Cyprus, and Egypt, which are strengthening ties of their relations.

2.1.5. Foreign languages and religious minorities

"¿Cómo definir la cultura árabe? ¿Por el Islam o más allá de él? ¿Cuál es la frontera entre un árabe y un musulmán? Hay árabes cristianos como hay una inmensa mayoría de musulmanes no árabes. Los primeros comparten con los musulmanes árabes su cultura".

Ikram Antaki (1989: 15)

Since the Ottoman times, in the Middle East the use of European languages, is closely related to religious minorities. The Ottoman Empire had especial laws protecting the minorities (*millet system*), and some of these laws are still ongoing in countries of the Middle East, like Syria (Álvarez Suárez, 2013). Otherwise, in the mid 19th century the French protected the Catholic Maronites; the British did it to the Druzes and Protestants, and since the *Treaty of Kuchuk Kainarji* Russia also did it to the Orthodox²⁴⁷ (Tejirian & Spector Simon, 2012: 94). This fact is determinant concerning

²⁴⁵ Greek Ministry of foreign Affairs- Cultural Relations and Greek Community <www.mfa.gr>

²⁴⁶ Greek Community of Alexandria <www.ekalexandria.org>

²⁴⁷ The Christian Orthodox is the more practiced religion out of Islam.

the use of European languages by some minorities in Egypt until nowadays. As a consequence, the Copts, which are around a ten per cent of the population, usually study in French schools, and they are French speakers. Furthermore, the protection of minorities became a branch of the international law defined by the European powers (Corm, 2006:64).

From another side, the Christians hold some educational privileges in comparison with the Muslim majority. The missionary role of the Europeans and North-Americans contributed to the increase of the educational level of Christian minorities, and therefore, their expectations. As a consequence, this fact contributed to their social differentiation, they maintained external contacts, and they had more opportunities as emigrants²⁴⁸.

2.2. EUROPEAN SCHOOLS: THE ANTECEDENTS OF THE CULTURAL INSTITUTES

2.2.1. European languages and missionaries

In its origins, the teaching of European languages and the first foreign education in the Middle East and Egypt was closely linked to European religious and educational institutions belonging to missionaries or religious orders, of different confessions, mainly Catholic or Protestants, with the initial mission of proselytism. Missionaries were very active, and because of that, The Ottoman Empire tried to regulate the missionary schools (Tejirian & Reeva Spector,2012: 187). Initially, Protestant missions also some of the Catholic orders, tried to convert the local populations, Muslims, Jews, and Eastern Christians to Protestantism and as a way of modernization. There was a certain rivalry among the different missionaries for attracting local Christian communities, and in Egypt, there was a fight for the Copt community between the French Jesuits and Anglo-Saxon reverends. Later the proselytism was left aside (Solé, 2003: 289).

All churches opened schools and also some universities. They supported the translation of the Bible into Arabic too, and they created a lot of printing houses. Like this, the Copts from Egypt got competencies as printers and translators, capacities used during the Arab intellectual Renaissance, the *Nahda* (Singaravelou, 2013: 368). As consequence, there were new generations used to the lecture and to deal with several foreign languages. Sometimes even French and English had replaced the Arabic language within the families (Hourani, 2010: 372)

The creation of the first foreign universities in the Middle East also had the objective of Christian proselytizing addressed to Muslims, but without success. The *American University in Cairo* opened in 1920 with this purpose, and some Egyptians criticized it because they considered representing the American imperialism. Following the Nasserist takeover, it had to become more secular. It represents the transitions of the American Christian missions towards other forms of social engagement, associated with the second half of the 20th century with the NGOs. In the 1960s the Egyptian Evangelical Church was taking part in projects with UNESCO (Tejirian & Reeva Spector,

²⁴⁸ ABU-TARBUSH, J. (2010). "Libros: La inmigración árabe en Latinoamérica". *Política Exterior*, no 13, Enero-Febrero 2010.

[<http://www.politicaexterior.com/articulos/politica-exterior/libros-inmigracion-arabe-en-latinoamerica/>](http://www.politicaexterior.com/articulos/politica-exterior/libros-inmigracion-arabe-en-latinoamerica/)

2012: 200-201). In general, there is an identification of the Christians with the West in Egypt, and in general the Middle East (Tejirian & Reeva Spector, 2012: 207).

2.2.2. European schools and education in Egypt

"In 1925 one-third of the students of Cairo studies in foreign schools linked to different confessions and in six different foreign languages. For ambitious Egyptians management of technical English or diplomatic French became a requirement for being successful".

Max Rodenbeck, (2010: 181)

In mid 19th century, a group of French Catholic religious²⁴⁹ arrived in Egypt and opened schools in Cairo and Alexandria offering education to local population from all social and religious backgrounds. In 1859, the Egyptian government gave a plot of land for a new school to the religious order of *La Salle*, as recognition of their services to the country. As a result of it, this order created the *École Saint-Joseph Frères- Koronfish*, and was the only one with seven schools in the main Egyptian cities (Marin, 2009: 175)²⁵⁰. These schools educated a big part of the local *bourgeoisie*, and also some cultural and religious minorities, like Jewish, Syrian-Lebanese, Italian, Greek and Armenian communities. Very quickly these schools were considered as the best of the country. In 1908 one sixth of the Egyptian students studied there, but other no French schools were also teaching in French, like the *Alliance Israelite*. Later, in 1909 the *Mission Laïque Française* opened new *lycées* in different cities, like Cairo, Heliopolis, Alexandria, and Port-Said. Several generations of Egyptian politicians studied these Catholic schools (Solé, 2003: 226-227).

Curiously the United Kingdom did not pay attention to the Egyptian elites, which the French took as an advantage. Their focus was on public education, and it was in 1908 when they opened the *Victoria College* in Alexandria. But Egyptian nationalists preferred to be closer to the French to fight the British (Solé, 2003: 229). Nevertheless, during the 1950s, and even after the revolution, some Egyptians were still studying with books written by the British (Anglarill, 2003: 60).

The nationalization of the French *lycées* followed the Revolution of 1952 and the Crises of Suez of 1956. But Catholic schools could escape it with the argument that they were not French, and that they belonged to the Vatican. These schools became controlled by the *National Education Centre*, which followed a process of *Arabization*. Still now, these Catholic schools (and ex-French) exists and called as "schools of languages" (Solé, 2003: 231). The first cultural presence of Germany in Egypt was in 1873 with the establishment of the *Deutsche Evangelische Oberschule* (German Evangelical School) in Cairo. To this school followed other in 1884, 1904 and 1999, until four German schools. Among the private schools with more demand, there are schools of the Jesuits, together with the *Lycée Français de Méadi*, the German school, and the English schools as well.

²⁴⁹ Jesuites and Freres des Ecoles Chretiens for boys, and Nôtre Dame de Sion, Sacré Coeur and Foyer des Parturientes for girls.

²⁵⁰ MARÍN, J. (2009). *De París a Barcelona passant per Honolulú*. Premià de Mar (Barcelona): Astrolabi.

This kind of schools educated a big part of the local *bourgeoisie*, and also some cultural and religious minorities. Otherwise, nowadays the best students and for the students who can afford, the main preference is to study at the *American University in Cairo*.

2.3. THE BEGINNING OF CULTURAL TOURISM IN EGYPT

The British Thomas Cook owned the first company organizing tours, created in 1845. It meant the start of the tourism masses as a non-stop phenomenon since then. He also owned the first company organizing tours through Egypt in 1869. The country became a stop for English travellers on their way to the colonized India, especially after the opening of the Suez Canal. Travelling to Egypt became a fashion for Europeans. Later he expanded his company to other European countries and the United States. Furthermore, the company *Thomas Cook & Son Ltd* started to publish magazines and touristic guides for its customers, and its first touristic guides were about Egypt, Syria, and Palestine (1876). Since then, the means of transport and the tourist have changed a lot, but in Egypt the touristic routes and the sites visited have remained almost the same and have not suffered big changes.

2.4. EGYPTIAN MIGRATION WAVES TOWARDS ARAB AND EUROPEAN COUNTRIES

At the beginning of the 1960s Egyptian with studies emigrated mainly to France and Canada. Later in the 1970s, high revenues enabled Saudi Arabia, Iraq, and other Gulf states, as well as Libya and Jordan to fund development projects, creating a demand for unskilled labour (mainly construction), which attracted young Egyptian men. Between 1970 and 1974, Egyptian migrant in the Gulf countries increased from approximately 70.000 to 370.000. Egyptian officials encouraged legal labour migration both to alleviate unemployment and to generate remittance income (remittances continue to be one of Egypt's largest sources of foreign currency and GDP).

During the mid-1980s depressed oil prices resulting from the Iran-Iraq War decreased demand for low-skilled workers, which were replaced by South Asian and local workers, which significantly reduced Egyptian migration to Gulf states. More recently, in the 2000s, Egypt began facilitating more labour migration through bilateral agreements, notably with Arab countries and Italy. The Egyptian Government estimated 6,5 million of migrants (2009) distributed as follows: 75% temporary migrants in Arab countries (Libya, Saudi Arabia, Jordan, Kuwait, and the UAE), and the other 25% permanent migrants in the West countries like the United States, the United Kingdom, Italy, France, and Canada²⁵¹. All these migrations, especially towards the Gulf countries have supposed cultural influences towards Egypt.

²⁵¹ The World Factbook- Egypt <https://www.cia.gov/library/publications/the-world-factbook/geos/print_eg.html> (consulted on 20/2/2017)

**IV. COMPARATIVE ANALYSIS
OF CULTURAL BILATERAL RELATIONS
BETWEEN EUROPE AND EGYPT**

1. CULTURAL FOREIGN POLICY: SHAPING CULTURAL RELATIONS

1.1. FOREIGN CULTURAL POLICIES AND EXTERNAL CULTURAL PROJECTION

"Declining of the cultural role of the nation state and persistence of the idea of a cultural nationalism".

Gregory Paschalidis (2009)

1.1.1. External cultural policies presented on different EU MSs' web pages

The external cultural policy has the multidimensionality as one of its features, where there is an intricate interplay of domestic and international cultural politics, and a dense interweaving of cultural politics and cultural economics. From another hand, there is a complex dialectic between the concepts of culture and the definition of national identity (Paschalidis, 2009: 277).

The external cultural projection of a particular country evolves along time, regarding objectives, actions, instruments, fields of work and activities. The different webpages show the present general strategy and the consequent cultural actions linked to it.

Therefore, an overview on the way how each one of the five selected countries is presenting publically its cultural policy gives an idea of the main individual priorities, actions, themes, and strategies in general. From this general approach as a starting point, then each country adapts it to a specific geographic area or country, according to some specific priorities.

Germany, France, and Italy present the information related to culture in their foreign policy on the web-site of the Ministry of Foreign Affairs. For Spain, the information appears divided in different websites from the Ministry of Foreign Affairs and Ministry of Culture and Education. And the United Kingdom is providing all the information through the *British Council's* website.

France is presenting its main lines of its international affairs on the web-site of the *Ministère des affaires étrangères et européennes*²⁵², where it is mentioned the promotion of language, education, cultural and scientific diplomacy, and also development assistance among others. Under *Cultural Diplomacy* presents its cultural foreign policy, mainly focused on:

- Disseminating contemporary creation in all its forms through a Focus platform created in 2008
- Promoting French culture and implementing cultural diversity
- Building the professional capacity of different artistic sectors

The *fields of action* of its cultural diplomacy are: performing arts, music, visual arts, cinema, book and the written word, media and broadcasting, cultural and

²⁵² *Ministère des affaires étrangères et européennes* <<http://www.diplomatie.gouv.fr/en/french-foreign-policy-1/cultural-diplomacy/the-fields-of-action-for-cultural/>> (data from 15/1/2013)

creative industries, cultural exchanges, the Internet, and ICT²⁵³. As *cultural seasons and events*, since 1995 and under the implementation of the cultural diversity, the programme *Seasons in France* organizes an event showcasing the creativity of the guest country in every field of endeavor. Around thirty countries have been invited, and among them, Algeria and Saudi Arabia²⁵⁴

The German *Federal Foreign Office*²⁵⁵ publishes the information in German and other foreign languages including Arabic²⁵⁶. Under its *Foreign and European Policy* includes *Culture and Intercultural Dialogue*, specifying that *cultural relations and education policy* are an essential pillar of German foreign policy, which includes academic exchanges, support for schools abroad, and activities geared to promoting interest in the German language and intercultural dialogue. It is remarked the independence of the bodies responsible for the delivery of the different programmes and projects, presenting them as non-governmental organizations that operate under the strategic guidelines laid down by the German Government and with a German Government mandate. For reaching the consistency of all actions abroad, the local coordination in every country is carried out by the German Embassy and Consulate General. In addition to that, Germany is a Federation of States, and there is also a decentralized cooperation done by these states individually.

In the case of Italy²⁵⁷, the web-site of the Ministry of Foreign Affairs is published in Italian, English and also Arabic. Its international cultural policy focuses on bilateral and multilateral cultural cooperation. In 2014, the different thematic areas included under the foreign policy there were: development cooperation, culture, science, economy, G8, and international organizations. The *Directorate General for Country Promotion (economy, culture, and science)* handles these themes defined in its priorities. The name of this DG is quite explicit on its general purpose. Later there were some modifications and in 2017 the foreign policy information included additional items, like the "integrated promotion of Italy around the world" and the "cultural diplomacy", "scientific diplomacy" instead the previous labels of "culture" and "science". Other additional modifications under cultural diplomacy were the item related to "Italian archaeological, anthropological and ethnological missions abroad" instead of the previous version as "cultural and archaeological heritage".

Spain is presenting its external cultural policies in different websites. The *Ministerio de Asuntos Exteriores y de Cooperación*²⁵⁸ initially included the *Marca España*, and the cultural projection of Spain was under this label, but later was modified and instead of that, the general label was "Diplomacia del siglo XXI". In addition to the public diplomacy, the economic diplomacy, the digital diplomacy, or the scientific, technological and innovation diplomacy. It also includes the 'cultural projection'. This section provides information of the different institutions and departments involved in the cultural projection: the *Direction General on Cultural and Scientific Relations* (under the AECID- *Agencia Española de Cooperación al*

²⁵³ ICT- Information & Communications Technology

²⁵⁴ Year of Saudi Arabia in 2013.

²⁵⁵ Federal Foreign Office www.auswaertige-amt.de/EN (data from 4/2/2013)

²⁵⁶ English, French, Spanish, Portuguese, Russian, and Chinese.

²⁵⁷ *Ministerio degli Affari Esteri* <www.esteri.it/MAE/EN/Ministerio> (consulted on 7/2/2014) and <http://www.esteri.it/mae/en/politica_estera/cultura/reteic.html> (consulted on 6/4/2017).

²⁵⁸ *Ministerio de Asuntos Exteriores y de Cooperación* <www.exteriores.gov.es> (consulted on 6/4/2017)

Desarrollo)²⁵⁹, the *Instituto Cervantes*²⁶⁰, the *Acción Cultural Española (AC/E)*²⁶¹, the *Fundación Carolina*, and the ICEX (*España Exportación e Inversiones*)²⁶², with its specific Division of Cultural Industries.

Table IV.1- Outline of EU MSs Foreign Cultural Policies

COUNTRY	WEB PAGE	MAIN PRIORITIES
FRANCE	<i>Ministère des affaires étrangères et européennes</i>	<ul style="list-style-type: none"> • Promotion of language, education, cultural & scientific diplomacy • Development assistance • Cultural diplomacy
GERMANY	Federal Foreign Office	<ul style="list-style-type: none"> • Cultural relations and education policy • Promotion of the German language • German schools abroad • Science, research & universities • Intercultural dialogue • 500th anniversary of the Reformation • Preservation of cultural heritage • Culture Programmes Work • International sports promotion
ITALY	Ministry of Foreign Affairs	<ul style="list-style-type: none"> • Cultural cooperation • Cultural institutes network • Cultural and archaeological heritage • Recovery of works of art • Promotion of Italian language • Italian educational institutions abroad • University
SPAIN	<i>Ministerio de Asuntos Exteriores y de Cooperación</i>	<ul style="list-style-type: none"> • Strengthening the <i>Marca España</i> • Dissemination of Spanish language • Promotion of cultural cooperation • Promotion of the cultural and creative sector in prestigious international events • Promotion of cultural tourism as support to the economic growing
UNITED KINGDOM	Foreign and Commonwealth Office	<ul style="list-style-type: none"> • Arts: architecture, design and fashion, creative economy, film, literature, music, theater and dance, and visual arts • Education: schools & higher education • Society: cooperation to development

Data: from February 2014

On the AECID web-site, published in English and Spanish, there is a specific label on *Culture* which includes activities, the external network of embassies and consulates, plus 18 cultural centres in Iberia-America and Guinea; culture and development, and grants and assistantships. The information presented on the *Ministry of Culture and Education's* website has a specific label on *Cultural Cooperation*

²⁵⁹ AECID <www.aecid.es>

²⁶⁰ *Instituto Cervantes* <www.cervantes.es>

²⁶¹ *Acción Cultural Española* <www.accioncultural.es>

²⁶² ICEX <www.icex.es>

and External Promotion ²⁶³, which includes, among others, *Cooperation with Autonomous Communities* and *External Promotion of Culture*, including a specific point on *Cultural External Action*. According to it, the *Secretaria de Estado de Cultura*, together with other actors, has as objective the promotion of an image or "marca" (label) of Spain, according to its cultural reality, and reinforcing the internationalization of its cultural and creative industries. Another point refers to the *Promotion of Hispanism*, as dissemination of Spanish culture and language in the foreign educative systems, especially those related to the university. On the same web-site of the *Ministry of Culture*, under *Education*, a label on the Ministry abroad, with its *network of offices and centres*, with all educational centres abroad. In its *Plan Nacional de Acción Exterior (PACE)*²⁶⁴ there are two Ministries involved: the *Ministry of Foreign Affairs and Cooperation* and the *Ministry of Culture and Education*. Different Autonomous Communities compose the State of Spain, and they also maintain international relations and decentralized cooperation.

The United Kingdom is presenting its cultural foreign policy through the *British Council* website²⁶⁵, a non-department public body under the *Foreign and Commonwealth Office*²⁶⁶. In fact, this office is introduced as the UK's international organization for cultural relations and educational opportunities. The information is structured in three parts focused on three themes: arts, education, and society. The part of arts includes architecture, design and fashion, creative economy, film, literature, music, theater and dance, and visual arts. Under education, it includes schools and higher education. And the part of society is related to cooperation to development. Then, the United Kingdom includes in the same institution the foreign cultural policy and the cooperation to development as well.

1.1.2. A comparison of the presentation of the different cultural foreign policies

Each country has a different internal structure, organization, and competencies, which uses in the different actions abroad and according to the main political priorities at the external level, the cultural fields, and the geographic interests.

Firstly, it can be relevant the different translations published in the different websites, and which are these foreign languages. The only countries publishing their websites in an Arabic version are Germany and Italy, which indicates that the Arab countries, or at least some of them, are among the priorities of their external relations.

A common objective of all these five countries is their cultural promotion, including the promotion of their language, and also their culture among others, with more or less stress depending on the country and focused on some specific cultural fields. Otherwise, the only country presenting the *nation branding* as an explicit objective is Spain with the "Marca España", and Italy is mentioning an "integrated promotion of Italy around the world". Despite that the other countries have the same implicit purpose, they are planning it differently, more as an indirect consequence of the different actions than an objective. France and Italy are the countries presenting culture explicitly in its external policies as cultural diplomacy, meanwhile Spain is presenting its cultural projection.

²⁶³ Ministerio de Cultura y Educación <www.mecd.gob.es/cultura-mecd/>

²⁶⁴ Ministerio de Cultura <www.mcu.es/...../plannacaccult_a4_b.pdf> (consulted on 7 April 2014)

²⁶⁵ *British Council* <www.britishcouncil.org>

²⁶⁶ The United Kingdom Government <www.gov.uk/government/world>

**Table IV.2-
Institutional tools, networks, and bodies involved in external cultural actions**

COUNTRY	INSTITUTIONAL FRAMEWORK
FRANCE	<ul style="list-style-type: none"> • <i>Instituts français</i> & IF branches²⁶⁷ • Subsidized <i>Alliance Française</i> schools • Franco-national centres or institutes • French institutes for research abroad (IFRE)²⁶⁸ • Cooperation and cultural action departments • Science and technology department • Technical assistance • <i>Campus France</i> offices • French schools abroad
GERMANY	<ul style="list-style-type: none"> • Goethe Institut (GI) • German Academic Exchange Service (DAAD) • Alexander von Humbolt Foundation (AvH) • Institute for Foreign Cultural Relations (ifa) • Cultural Agency for Schools Abroad (ZfA) • Educational Exchange Service (PAD) • German Commission for UNESCO (DUK) • German Archaeological Institute (DAI) • Federal Institute for Vocational Education and Training (BIBB) • <i>Max Weber Stiftung</i>- Foundation for German Humanities Abroad (MWS) • Federal Cultural Foundation (KSB) • <i>Haus der Kulturen der Welt</i> (House of World Cultures-HKW)
ITALY	<ul style="list-style-type: none"> • Istituto Italiano di Cultura • Cooperazione allo sviluppo
SPAIN	<ul style="list-style-type: none"> • Instituto Cervantes • Agencia Española de Cooperación Internacional al Desarrollo (AECID) • Spanish schools
UNITED KINGDOM	<ul style="list-style-type: none"> • <i>British Council</i> • BBC (<i>British Broadcasting Corporation</i>)

Data: from February 2014

In the case of Germany for example, the structure for the implementation of actions related to its cultural foreign policy is through different independent bodies with specialized duties in the common external policy. It is the country with a bigger structure. In number of institutions and networks is followed by France. Italy is mentioning explicitly the archaeological heritage and the fight against illicit traffic of works of art. In Spain, under the State Secretary of International Cooperation, there are the AECI- D.G. Cultural Relations, and *Instituto Cervantes*, as autonomous bodies of Spanish Ministry of Foreign Affairs and Cooperation (MAEC).

The United Kingdom's web page includes few explicit information, and it gathers all the actions of two main institutions: the *British Council* and the BBC (*British*

²⁶⁷ *Institut français* <www.institutfrancais.com>

²⁶⁸ IFRE <www.ifre.fr>

Broadcasting Corporation). It is the only country that includes the media as instruments of culture in its external policies.

Italy's website shows the importance of art, cultural heritage, and archaeology as fields of action in its external cultural policy.

All the information presented on the different websites constitutes the general framework where at the bilateral level each country maintains cultural relations. In a later stage of analysis, the presence of the different instruments and institutions abroad can provide more detailed information on the diplomatic missions, cultural institutes, development cooperation agencies, research and scientific institutes, or universities, among others. Nevertheless, the hierarchical structure of these instruments and, therefore, their competencies differ from one country to another and, as a consequence, their capacity of action.

2. CULTURE IN THE BILATERAL RELATIONS AND COOPERATION

2.1. CONTEXT OF BILATERAL CULTURAL RELATIONS WITH EGYPT

2.1.1. Economic bilateral relations

Trade and commerce

The five countries analyzed signed bilateral trade agreements with Egypt. the oldest one is from France, followed by the United Kingdom and Germany

Table IV.3- Trade Agreements of EU Member States with Egypt

COUNTRY	STATUS	DATE OF SIGNATURE	ENTRY INTO FORCE
France	In force	22/12/1974	1/10/1975
Germany	Terminated	5/7/1974	22/7/1978
	In force	16/6/2005	22/11/2009
Italy	In force	2/3/1989	1/5/1995
Spain	In force	3/11/1992	26/4/1994
United Kingdom	In force	11/6/1975	24/2/1976

Source: UNCTAD <<http://investmentpolicyhub.unctad.org/IIA/CountryBits/62>>

Egypt has a negative balance in the total volume of its international trade, with a deficit of \$38, 14 billion in 2015 and of \$35,34 billion in 2016.

Table IV.4- Egypt's exports and imports (in US dollars)

	EXPORTS	IMPORTS
2015 (estimated)	\$19,03 billion	\$57,17 billion
2016 (estimated)	\$14,73 billion	\$50,07 billion

Source: The World Factbook- Egypt (CIA)²⁶⁹

The main exports of Egypt are on crude oil and petroleum products, followed by fruits and vegetables, cotton and textiles. The main imports are machinery and equipment, foodstuff, chemicals, and wood products.

Table IV.5- Egypt's main exports and imports of commodities

EXPORTS COMMODITIES	IMPORTS COMMODITIES
Crude oil and petroleum products	Machinery and equipment
Fruits and vegetables	Foodstuffs
Cotton	Chemicals
Textiles	Wood products
Metal products	Fuels
Chemicals	
Processed food	

Source: The World Factbook- Egypt (CIA)²⁷⁰

²⁶⁹ The World Factbook- Egypt (CIA)

<https://www.cia.gov/library/publications/the-world-factbook/geos/print_eg.html> (consulted on 20/2/2017)

²⁷⁰ *Ibidem*

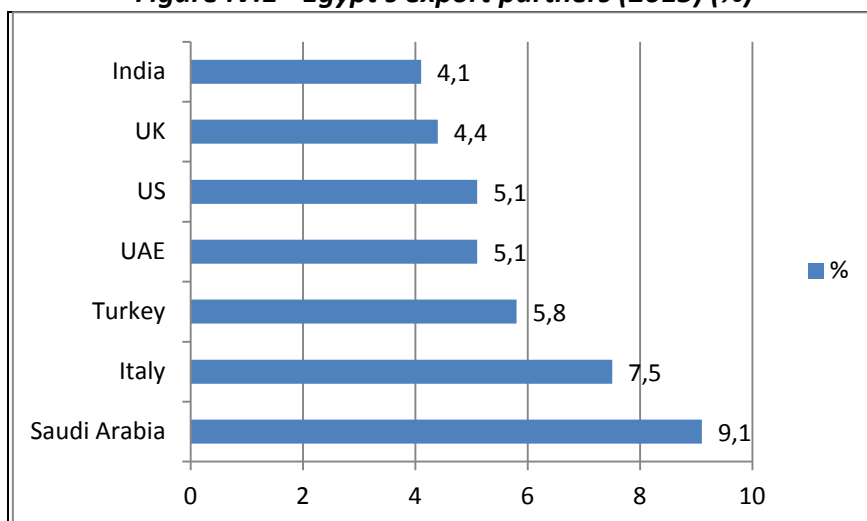
In the period 2015-16 Italy occupied the first position of EU MSs as customer country of Egypt in the international trade and commerce, followed by far by the United Kingdom and France.

Table IV.6-- Leading customer countries of Egypt (2015-2016)

No	COUNTRY	Million US \$
1	Saudi Arabia	2.029,9
2	Italy	1.795,5
3	Turkey	1.337,1
4	India	1.271,3
5	USA	1.185,8
6	UAE	1.075,8
7	United Kingdom	967,0
8	Libya	667,4
9	France	539,9

Source: Ministerio de Asuntos Exteriores- November 2016²⁷¹
 Data: from CIA Factbook

Figure IV.1 - Egypt's export partners (2015) (%)



Data: The World Factbook (CIA) (consulted on 20/2/2017)
<https://www.cia.gov/library/publications/the-world-factbook/>

In the same date, the primary provider countries to Egypt were Germany in the first place, followed by Italy.

²⁷¹ Oficina de información diplomática- Ficha de país- Egipto- November 2016
http://www.exteriores.gob.es/documents/fichaspais/egipto_ficha%20pais.pdf

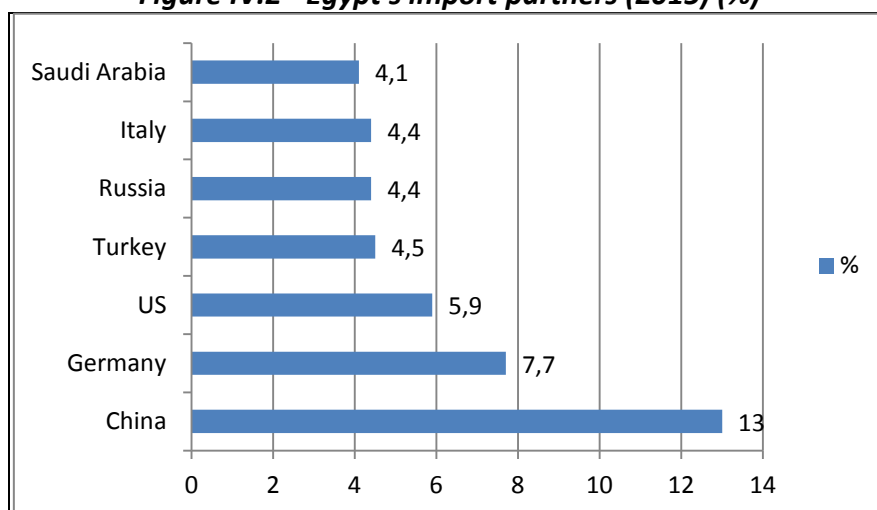
Table IV.7- Leading provider countries of Egypt (2015-2016)

No.	COUNTRY	Million US \$
1	China	9.861,0
2	Germany	5.901,7
3	EEUU	5.083,2
4	Italy	3.455,3
5	Saudi Arabia	3.274,9
6	Kuwait	2.684,9
7	UAE	1.888,1
8	United Kingdom	1.597,1
9	Switzerland	991,4

Source: Ministerio de Asuntos Exteriores- November 2016

Data: from CIA Factbook

Figure IV.2 - Egypt's import partners (2015) (%)



Data: The World Factbook (CIA)

<https://www.cia.gov/library/publications/the-world-factbook/>

During 2005-2008 the volume of the economic and commercial relations between Italy and Egypt increased significantly, almost doubling. In fact, Italy is one of the leading trade partners in Europe for Egypt.

YEAR	VOLUME OF TRADE
2005	2,649 billion €
2008	5.153 billion €

Source: Ministry of Foreign Affairs www.mfa.gov.eg

Egypt exports to the United Kingdom petroleum and gas, textiles and ready-made garments, fruits & vegetables. And it imports from the United Kingdom medical products and pharmaceutical, vehicles²⁷². In the case of Germany, in 2008 Egypt

²⁷² www.sis.gov.eg/home/politics, www.britishcouncil.org/dreams-egypt-uk, and www.mfa.gov.eg

exported to Egypt 485 million € and Egypt imported from Germany 1.615 billion €, with a negative balance for Egypt of 1.130 million €²⁷³.

European direct investments in Egypt

Before the political crisis, Egypt was a very attractive country of the Middle East for *Foreign Direct Investment* (FDI) among other reasons due to the dynamic growth of the economy, its strategic geographical position, tourist potential, substantial energy reserves, or the large domestic market. Taking into account the context, Egypt is also benefiting from abundant liquidity coming from the Gulf States. Since the socio-political revolts from 2011 FDI have decreased, but then started growing again²⁷⁴.

The five EU MSs analyzed signed bilateral investment agreements with Egypt²⁷⁵. The first country signing an agreement was France, followed by the United Kingdom and Germany.

Table IV.8- EU MSs' bilateral Trade and Investment Treaties (BITs) with Egypt

PARTNER	STATUS	DATE OF SIGNATURE	ENTRY INTO FORCE
France	In force	22/12/1974	1/10/1975
Germany	Terminated	5/7/1974	22/7/1978
	In force	16/6/2005	22/11/2009
Italy	In force	2/3/1989	1/5/1995
Spain	In force	3/11/1992	26/4/1994
United Kingdom	In force	11/6/1975	24/2/1976

Source: UNCTAD- World Investment Report 2015

Table IV.9- FDI* Inflows by countries (2014-2015)

No	LEADING INVESTING COUNTRIES	%
1	United Kingdom	41.5
2	USA	16.4
3	UAE	10.7
4	Belgium	5.1
5	Saudi Arabia	5.0
6	Kuwait	1,8
7	France	1.7
8	Germany	1.5
9	Netherlands	1.4

*FDI- Foreign Direct Investments

Source: Santander-Trade Portal²⁷⁶

Data: Ministry of Investment (2016)

²⁷³ Interview to the Regional Director of Lufthansa (Mr. Klaus Fussi) in: IBRAHIM, A. (2008). "50 years over the pyramids". *Al-Ahram Weekly*, 30 October- 5 November 2008.

<<https://web.archive.org/web/20090418190336/http://weekly.ahram.org.eg/2008/920/sk3.htm>>

²⁷⁴ Santander- Trade Portal / Egypt- Foreign Investment

<https://en.portal.santandertrade.com/establish-overseas/egypt/foreign-investment?&actualiser_id_banque=oui&id_banque=17&memoriser_choix=memoriser>

²⁷⁵ UNCTAD (2015). *World Investment Report 2015*.

<http://unctad.org/en/PublicationsLibrary/wir2015_en.pdf>

²⁷⁶ Santander-Trade Portal, *op. cit.*

According to the *UNCTAD 2015 World Investment Report*, Egypt is one of the top five African countries regarding attracting FDI and the largest recipient in the sub-region. FDI comes mainly from the EU, the USA, and other Arab nations.

The primarily invested sector is related to the oil industry (71.7%), followed by the construction (2.2%), and the manufacturing (2.0), and tourism as the seventh place (0.1%). Egypt has signed bilateral agreements with most of the EU countries. From the Mediterranean Basin, the bilateral agreements are with Algeria, Lebanon, Libya, Morocco, Tunisia, Turkey, and from the EU MSs (France, Greece, Italy, Malta, Portugal, Spain)²⁷⁷.

Table IV.10- Investment by countries (2014)

No	COUNTRY	Million US \$
1	United Kingdom	5.116
2	USA	2.230
3	Belgium	667
4	UAE	401
5	France	347
6	Saudi Arabia	284
7	Netherlands	192
8	Germany	194
9	Qatar	109

Source: Oficina de información diplomática- MAEC- March 2016²⁷⁸

Data: Commercial Office/Central Bank of Egypt, IEC 4T 2014 p. 18

The United Kingdom is the largest investor in Egypt. In 2003 the British investments in the country were of \$18 billion in various sectors. The direct investments of the top 20 UK companies operating in Egypt is exceeding €20 billion, and the number of enterprises with British participation working in Egypt exceeds 1,000 companies²⁷⁹. Italian investments in Egypt amount €10 billion and they are mainly on: banking, petroleum and natural gas, communications, tourism, cotton and textiles, and weaving. Italy has the 5th place among the European countries with investments in Egypt. The Egyptian-Italian joint ventures exceed €25 million²⁸⁰. The German direct investments in Egypt amounted of 453 million € in 2007-2008²⁸¹.

Bilateral Chambers of Commerce

The two countries with Chambers of Commerce in Egypt are Germany and Italy. In the case of Germany has two different chambers, one bilateral with Egypt, and another targeting the Arab countries. Since 65 years the German- Arab Chamber of Industry

²⁷⁷ Egypt Foreign Direct Investment (data Central Bank of Egypt)

<<http://www.tradingeconomics.com/egypt/foreign-direct-investment>>

²⁷⁸ MAEC <http://www.exteriores.gob.es/documents/fichaspais/egipto_ficha%20pais.pdf>

²⁷⁹ <www.sis.gov.eg/home/politics><www.britishcouncil.org/dreams-egypt-uk> and <www.mfa.gov.eg>

²⁸⁰ Egyptian Ministry of Foreign Affairs <www.mfa.gov.eg> (consulted on 5/4/2016)

²⁸¹ Interview to the Regional Director of Lufthansa (Mr. Klaus Fussi) in:

IBRAHIM, A. (2008), *op. cit.*

and Commerce is promoting bilateral business cooperation, with Egypt, North Africa and Middle East²⁸². The Italian Chamber of Commerce (CCI- Egypt) is a private and a non-profit organization representing a lobby of Egyptian and Italian businesspeople interested in exchanging different forms of cooperation²⁸³.

Table IV.11- Bilateral Chambers of Commerce

COUNTRY	CHAMBER OF COMMERCE	GEOGRAPHIC SCOPE
Germany	German- Egypt Chamber of Commerce	Egypt
	German- Arab Chamber of Industry and Commerce	Arab regional
Italy	Italian Chamber of Commerce (CCI- Egypt):	Egypt

2.1.2. Cultural tourism in Egypt

The "International Cultural Tourism Charter" of ICOMOS (1976) defined cultural tourism in 1976 and developed the guidelines for the management of touristic places with cultural significance²⁸⁴. The term 'cultural tourism' can be interpreted in two senses. The first one is related to the way how travel is showcased and presented as a product; The second is related to the viewpoint of the tourist's motives. It is a kind of tourism for a specific kind of consumers, but very accessible in Egypt. The cultural tourism shares some similarities with the eco-tourism and sometimes can be closely related. Both kinds of tourism can include visits to institutions, communities or sites. The resulting positive or negative impact depends on the way of its management and many other factors. Otherwise, the touristic sector can be strongly affected when the social and political situation is unstable like it happened in some Arab countries from 2011 onwards. Furthermore, the issue related to the incomes distribution determines how are the economic effects of the tourism, depending on whether the economic benefits from tourism expenditure accrue to a small segment of the population or not (Throsby, 2010: 152-154).

Since the early times of the tourism in Egypt, the cultural heritage and archaeology, especially related to the Pharaohs times, has been the main touristic attraction of the country. Nowadays, cultural and urban tourists in Egypt, like in the past, still tend to come from Western Europe and the United States. However, this market of cultural tourism is under 20% of visitors, partly due to government policies, which has primarily promoted beach tourism, together with the lack of government capacities to manage cultural sites through the Ministry of State for Antiquities (Butterfield, Atalla, Hakim & Yacoub, 2012: 10). Furthermore, since 1985 the Ministry of Tourism has privatized hotel management. Several foreign companies won large contracts to build new tourist centres encouraged by the potential rise in tourism and privatizations. Traditionally tourism was 10% to 11% of the GDP and a very large portion of the foreign currency reserves. The main resources to Egypt's economy and

²⁸³ < <http://www.cci-egypt.org/> >

²⁸⁴ "International Cultural Tourism Charter. Principles and Guidelines for Managing Tourism at Places of Cultural and Heritage Significance". ICOMOS, December 2002, p. 6. <www.icomos.org/charters/tourism_e.pdf>

balance of payments are the petroleum, the remittances, the Suez Canal, and the tourism²⁸⁵. And according to the *2013 World Travel and Tourism Council* report, tourism accounted 11,5 percent of total employment. Egypt is a country that uses its *know-how* to tourism and the use of culture and history for its attraction²⁸⁶.

2.1.3. European tourism in Egypt

The tourism, as part of the bilateral economic relations, includes bilateral agreements. Some European countries, like France and Latvia, signed bilateral cooperation agreements with Egypt. It is foreseen that also Greece will sign one soon. The two European countries with signed agreements facilitate touristic cooperation through:

- research and tourism development projects
- tourism exhibitions, conferences, seminars, and festivals

Table IV.12- Bilateral touristic cooperation agreements

COUNTRY	DATE
France	17/5/1979
Latvia ²⁸⁷	11/8/1997
Greece ²⁸⁸	(foreseen 2017)

Between 2001 and 2010 there was an increase in the number of tourists visiting Egypt, and it was the countries from the South of the Mediterranean with more tourists arrivals.

Table IV.13- Percentage of tourist from EU-28 to the total tourists in Egypt

YEAR	2010	2011	2012	2013	2014	2015
Arrival tourists to Egypt	14,731	9,845	11,532	9,464	9,878	9,328
Tourist from EU-28	7,115	4,524	4,979	3,761	3,455	2,462

Source: Eurostat < <http://ec.europa.eu/eurostat> >
Data. from 29/8/2016)

Traditionally the tourism to Egypt has been predominantly European. The proportion of European tourists peaked in 2004 when 73,1% of all tourists were from the EU-27 MSs. But following the Arab revolts, the situation reversed, and the number of tourists fell by a third in 2011, and the share dropped to 46% due to the political instability²⁸⁹. As a consequence, Egypt has signed touristic agreements with Jordan and Oman (2016) to compensate the massive decrease in European tourism.

²⁸⁵ CHAPIN METZ, H. (ed.) (1990). *Egypt: A country Study*. Washington: GPO for the Library of Congress. <<http://countrystudies.us/egypt/>>

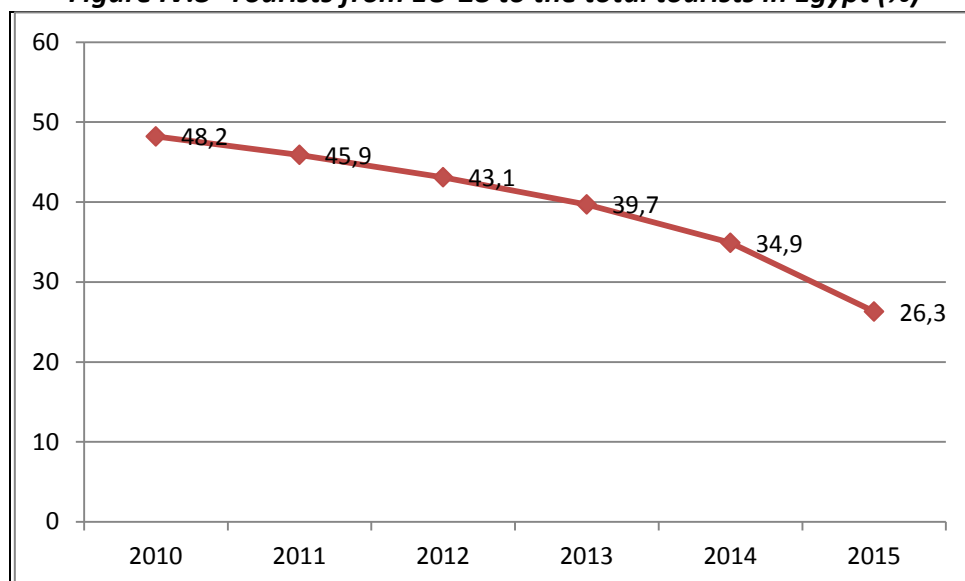
²⁸⁶ MOIX, LL. (2013). "D'Oslo a Alexandria". *La Vanguardia*, 18/9/2013.

²⁸⁷ < <https://m.likumi.lv/doc.php?id=225775> >

²⁸⁸ In January 2017 the Greek parliament decided in to draft a law on a cooperation agreement between Greece and Egypt.

²⁸⁹ EUROSTAT (2013). "Pocketbook on Euro-Mediterranean Statistics". 2013 edition <<http://ec.europa.eu/eurostat/documents/3930297/5968650/KS-01-13-542-EN.PDF/f8fc6295-733c-46d0-97b5-1b12862049a8>> and MONTGOMERY, R. (2014). "Statistics in focus 3/2014". *Eurostat*.

Figure IV.3- Tourists from EU-28 to the total tourists in Egypt (%)



Source: Eurostat <<http://ec.europa.eu/eurostat>>
Data. from 29/8/2016)

The Egyptian government in its statistics makes the distinction between Western European and Eastern European. In 2013 Western Europe supplied Egypt with most of the tourists, followed by Eastern Europe and the Middle East in 2013. In 2012 Western Europeans made up 37.4 percent of the country's tourist, followed by Eastern Europe (32.7 percent) and the Middle East (21 percent)²⁹⁰. According to the Egyptian Ministry of Foreign Affairs the main countries of origin of tourists in Egypt are the following²⁹¹:

Table IV.14- Ranking of foreign tourists in Egypt

No.	COUNTRY
1	Russia
2	Germany
3	England
4	Italy

Source: Egyptian Ministry of Foreign Affairs

Egypt is one of the most important destinations for German tourists, and they are the second largest group of tourist in the country after the Russian²⁹². Concerning the British tourists, in 2009 there was a new record in tourism with 1,35 million of British tourists, and it increased 12% from 2008.

Italy is the 4th touristic origin in Egypt, which means a 10% of the total of international tourism. In 2009, 1 million of Italian tourists visited the country²⁹³. From

<<http://ec.europa.eu/eurostat>> (consulted on 18/4/2014)

²⁹⁰ Central Agency for Public Mobilization and Statistics (CAPMAS), of the Egyptian Government. Its 2013 Annual Report cited by: "Tourism sector in Egypt: Promoting cultural tourism in Egypt". *Marcopolis*, 24/10/2014.

<<http://www.marcopolis.net/tourism-sector-in-egypt-promoting-cultural-tourism-in-egypt.htm>>

²⁹¹ Ministry of Foreign Affairs <www.mfa.gov.eg> (consulted on 18/4/2014).

²⁹² Egyptian Government <www.sis.gov.eg/En/PoliticsForeign/EEurope> (accessed on 18/4/2014)

²⁹³ Italian Egyptian Business Council <<http://iebcouncil.com/innovation.html>> (consulted 5/7/2016)

another side, Italy is linking its cooperation to development projects on environment and natural sites with the development of new touristic places of the country on eco-tourism. Some of these eco-tourism places also include an important cultural component, like in the Siwa Oasis²⁹⁴ Saqqara or Fayoum²⁹⁵.

French tourists have been long attracted by Egypt, although their number has declined since the revolt of 25 January 2011²⁹⁶.

In front of the general situation of decrease of tourism in Egypt and other Arab countries, several initiatives have been launched. Some of these initiatives are conference on "Tourism Development Policies and Strategies in the MENA Region" organized by the *UN World Tourism Organization* (UNWTO) and the *Casa Arabe* in Madrid in January 2016²⁹⁷; a tourist campaign in Italy in November 2016²⁹⁸; or an issue included in the 10th edition of the *MEDA Week- Mediterranean Week of Economic Leaders* held in Barcelona at the end of 2016²⁹⁹.

2.1.4. European foreign airlines travelling to Egypt

The means of transport play a key role in the intercultural contacts. The routes and frequencies of flights of foreign airlines are directly related to the nationality of foreign tourist visiting the country, and also to the bilateral trade and commerce between the two countries, and the investments in the touristic sector in Egypt.

Lufthansa is one of the oldest foreign airlines to operate flights from Europe to Egypt. In 2008 this company operated 17 weekly flights between Frankfurt and Cairo, serving people in business and tourist as well. A cooperation agreement signed between Lufthansa and EgyptAir referred to the code-share. In 2007 the German company increased in trade between Egypt and Germany to 2,1 € billion³⁰⁰.

Some national airlines companies have also profited its international presence for artistic projects. These projects have contributed to offer a better image of the company, to develop closer links with a specific country, at the same time to promote the creative sector of the home country, and the art market sector as well, like an original initiative of *British Airways*. The company launched in 1997 an original project, the "Utopia: World tails" (1997-1999), consisted in decorating the planes of the company covering the main commercial routes, with different tail designs. A total of 28

²⁹⁴ The Siwa Oasis is a city in the Western Desert, close to the Libyan border, and one of the most isolated settlements of Egypt, where the arrival of tourism has started recently, mainly due to the improvement of the communications. Its population is mostly Berber, with a unique culture and language. It was one of the places of the fights between the British, the Germans and the Italians during the 1st and 2nd World War. In 1942 the Fascist army occupied the oasis.

²⁹⁵ The Italian cooperation to development has project for the improvement of the environment in the Siwa Oasis and supporting cultural heritage in Saqqara and Fayoum.

²⁹⁶ France Diplomatie <<http://www.diplomatie.gouv.fr/en/country-files/>> (accessed on 29/10/2016)

²⁹⁷ Conference "Tourism Development Policies and Strategies in the MENA Region" held on 21/1/2016 <<http://middle-east.unwo.org/webform/ministerial-round-table>>

²⁹⁸ Press release "Egypt starts tourist campaign in Italy", 20/11/2016. <<http://www.sis.gov.eg/Story/106775?lang=en-us>>

²⁹⁹ The 10th edition of the *MEDA Week- Mediterranean Week of Economic Leaders* (31 November- 2 December 2016), organized by ASCAME, *Cambra de Comerç de Barcelona*, *Union for the Mediterranean* and IEMED. <<http://www.medaeconomicweek.org/>>

³⁰⁰ Interview to the Regional Director of Lufthansa (Mr Klaus Fussi) in: IBRAHIM, A. (2008). "50 years over the pyramids". *Al-Ahram Weekly*, 30 October- 5 November 2008. <<https://web.archive.org/web/20090418190336/http://weekly.ahram.org.eg/2008/920/sk3.htm>>

different designs were incorporated to the different planes, done by artists from different countries invited to participate³⁰¹. For the route to Egypt an Egyptian artist of the Armenian community was invited to participate, Chant Avedissian. This initiative meant an important promotion for his work, and he became a well-known painter with his works in galleries in London and worldwide. In this sense, London is a remarkable city for the art market in general, but also for the young artist from the Arab world.



Figure IV.4- "Crossing Borders: Egyptian scroll"- Chant Avedissian
 ©Lockon Aviation Photography / Sunil Gupta
<http://lockonaviation.net/html/showphoto.php?id=3529>

2.1.5. Some external factors of the bilateral cultural relations

Some factors that determinant for the cultural bilateral relations can be of different nature, but, mainly historical, economic and political. An overview to these main external factors related to the five countries of analyzed provides the framework of cultural relations between these countries and Egypt.

Table IV.15- Some external factors of bilateral cultural relations

FACTORS	FR	DE	IT	ES	UK
Colonial past	X				X
Historical relations	X		X	X	X
Main origin of tourists visiting Egypt		X	X		X
Main investments (FDI)*	X	X			X
Bilateral investment treaties	X	X	X	X	X
Exports partners of Egypt			X		X
Imports partners of Egypt		X	X		
Chambers of commerce in Egypt		X	X		
Main European donors to Egypt (after uprisings)	X	X			X

FR= France; DE= Germany; IT= Italy; ES= Spain; UK= the United Kingdom

* Foreign Direct Investments

³⁰¹ Artists from the UK, South-Africa, Romania, Australia, Botswana, The Netherlands, China, Poland, USA, Japan, Canada, Sweden, Denmark, Russia, Germany, India, Saudi Arabia, and Egypt.

2.2. CULTURE WITHIN THE DIFFERENT BILATERAL AGREEMENTS WITH EGYPT

"Los libros que se publican en un país; su prensa; su teatro; la arquitectura de sus calles y ciudades, su pintura, su música; la ciencia que se hace, o que no se hace, en sus universidades y centros científicos, y también las formas (artísticas o no) del entretenimiento y el gusto populares –el cine, las canciones, el deporte-, y aún la difusión de la cultura y la acción del Estado a su servicio, todo ello, son hechos sociales de primera magnitud".

Juan Pablo Fusi (1999: 11)³⁰²

High-level official visits in both directions, following the diplomatic principle of *reciprocity*, are often followed or accompanied by bilateral agreements, which sometimes can also include bilateral cultural agreements. Cultural agreements are the main contractual framework of the bilateral cultural relations between Egypt and each country and the consequent bilateral cultural relations and cooperation. The process of these official agreements can include the signature, and the later entry into force of them, or a *Memorandum of Understanding* (MoU) in a less formal way. These bilateral agreements constitute the main framework for the organization of the bilateral relations with Egypt. Nevertheless, the bilateral cultural relations can change according to the political context and events, or even suspended is something grave happens.

In 2015 a total of 22 EU MSs had signed cultural agreements or agreements including cultural issues with Egypt, among them France, Italy, Germany, Spain and the United Kingdom. All these countries include most of the Mediterranean countries (France, Greece, Italy, Spain, Malta, Cyprus). Other European countries like Denmark, Ireland, Republic of Lithuania, Luxemburg, Netherlands, and Sweden do not have bilateral cultural agreements with Egypt. In addition to that, several former Eastern countries of Europe also have agreements, like Poland, Czech Republic, Slovakia, Hungary, Romania, or Bulgaria. All these agreements mark the bilateral cultural relations and cooperation between Egypt and these individual countries.

Table IV.16-
EU 28 without cultural cultural agreement with Egypt

COUNTRIES
Denmark
Ireland
Lithuania
Luxemburg
Netherlands
Sweden

This diversity of individual agreements does not contribute to offer a unified voice of the European countries in Egypt. Often, it can produce a confuse message among the Egyptian society, since each country defines its bilateral relations according to the individual interests, despite the fact that not always is clear the distinction

³⁰² FUSI, J. P. (1999). *Un siglo de España. La cultura*. Madrid: Marcial Pons, p. 11.

between the individual and the EU interest, especially concerning issues related to CCIs.

Spain signed in 1952 one of the oldest bilateral cultural agreement with Egypt, the same year of the overthrow of the King Farouk, and the beginning of the Egyptian Republic, when the Spanish Ministry of Foreign Affairs through its General Direction of Cultural Relations developed a closer cultural relationship with Arab-Islamic countries (González González, 2010: 96-99).

Table IV.17- EU-28 bilateral inter-governmental agreements on culture with Egypt

COUNTRY	YEAR	AGREEMENT
Austria	1980	Cultural (including cultural and scientific relations)
Belgium	1967	Cultural Later transfer of Education and Culture to the two different Belgian communities: Flemish (updated 2001) and French (updated 1991)
Bulgaria	1998	Cultural & Scientific Cooperation
Croatia	1999	Culture, Education, Science, and Technology Cooperation
Cyprus	2006	Protocol on Cooperation on Research and Development
Czech Republic	1957	Cultural (covering science and technology)
Estonia	2004	MoU Cultural Cooperation memorandum
Finland	1983	Cultural (including Science and Technology)
France	1968	Cultural, Technological, and Scientific
Germany	1959	Cultural relations
		Cultural (additional to art. V)
	1979	Cooperation on Scientific Research & Technological Development
	1981	Cultural Cooperation
Greece	2004	Scientific and Technological Cooperation
Hungary	1996	Scientific and technological
Italy	1975	Scientific & Technical Cooperation
Latvia	2009	Science and Technology
Malta	1975	Cultural, Technical and Scientific Cooperation
Poland	2002	Culture and Scientific activities
Portugal	1982	Cultural, Scientific and Technical Cooperation
	2000	Economic, Industrial and Technical-Scientific
Romania	2007	Economic, Scientific and Technical Cooperation
Slovakia	1995	Scientific, Educational and Cultural Cooperation and Sports
	2007	Scientific and Technological Cooperation
Slovenia	2007- (ratified 2008)	Protocol on Science and Technological Cooperation
Spain	1952	Cultural agreement
	1967	Cultural cooperation
	1970 & 1991	Scientific and Technical Cooperation
	2007	MoU* on Inter-University Cooperation Programme (ICP)
	2007	MoU* on Collaboration in Technology
United Kingdom	1975	Economic, Industrial and Technological Cooperation

*MoU= Memorandum of Understanding

Data: from June 2015.

It was followed by Germany signing a first bilateral agreement in 1959 and two more in 1979 and 1981 of scientific and cultural cooperation. Some years later, again Spain (1967) and also France (1968) signed agreements during the times of the ongoing *UNESCO Campaign of Aswan*³⁰³.

From another side, the agreements of Italy and the United Kingdom came later, in 1975³⁰⁴. In addition to these main bilateral cultural agreements, each country can sign additional agreements targeting more specific cultural fields or other fields with cultural content. As a result of that, there are a diversity of additional bilateral agreements signed.

Concerning the name and the issues targeted by the different agreements, they differ from one European country to another, and the kind of agreement reflects the priority issues of each partner country, or how includes cultural issues. In addition to that, along time there has been an increase of the association of "scientific and technical relations" with "cultural relations" (Hell, 1994: 114-115), and in some cases, the same agreement includes cultural, technical and scientific issues (France). From his side, Greece, a country with long cultural ties with the country, has a special interest in scientific and technological cooperation in its bilateral relations with Egypt, and therefore, signed an agreement on that subject in 2004. Others prefer to have separate agreements for each field (Spain), or to have an agreement more oriented towards economic issues (United Kingdom) or technological issues, often linked to the national industry (Germany).

Table IV.18- Other kind of specific bilateral agreements

FIELD OF COOPERATION	COOPERATION AGREEMENTS
Cultural	Cultural, scientific and technological Friendship, good neighbourhood, and cooperation Archaeological
Education	Universities Exchange programmes for students Scholarships
Economic and trade	Tourism Audiovisual agreements for co-productions

As a remark, the issues related to the preservation, conservation, and restoration of cultural heritage can be included both, within cultural agreements or under scientific and technological cooperation. Therefore, scientific cooperation includes archaeology, which has a double perspective, related to cultural and historical heritage but also to research and university education. In a country like Egypt archaeology is an important field of cooperation that involves a different kind of actors, from universities and research institutes to museums and private companies or donors. The same happens with cultural tourism, closely linked to cultural heritage and its management, and often taken into account in the economic agreements. Often

³⁰³ Spain was one of the participant countries to this UNESCO international campaign.

³⁰⁴ The year 1975 was also the year of accession of the United Kingdom to the EU.

these bilateral agreements are followed by Executive Programmes with a definite duration, where the cultural actions or operational aspects are better defined. Italy, for example, agreed on a two-year Executive Programme (2013-2015) with a more operational information on the implementation of the bilateral cooperation.

But within the bilateral relations of EU MSs, in addition to these bilateral agreements, other agreements can also be signed on more specific issues, like tourism, archaeology, audiovisual, exchange of students or universities.

As an example of these specific bilateral agreements, there is a Memorandum of Understanding (MoU) signed between the Egyptian and the French Presidency in 2006, or on tourist cooperation with Spain (2001). From its side, the United Kingdom stressed the cooperation on education (1992).

Table IV.19- Other specific bilateral issues with Egypt

COUNTRY	YEAR	KIND OF AGREEMENT
France	2006	MoU* between the Egyptian and French Presidency
Spain	1935	Exchanging notes regarding the (Sepharad) Jewish families resident in Egypt
	2001	MoU* on tourism cooperation
United Kingdom	1992	Cooperation agreement on cultural, environmental and educational fields

* Memorandum of Understanding

In addition to that, some bilateral agreements were signed between Egypt and several countries, including some European countries like Italy and Switzerland³⁰⁵, for the protection of cultural heritage, which includes the protection and restitution of stolen cultural property transferred illicitly, which wanted to highlight the *1970 UNESCO Convention*. In the case of France, there is a bilateral agreement on film and audiovisual co-production between France and Egypt³⁰⁶.

Table IV.20- Bilateral agreement EU- Egypt

PARTNER	SIGNATURE	AGREEMENT
European Union	2005	EC-Egypt Agreement for Scientific and Technological Cooperation

From its side, the EU, as an international actor, also signed an agreement with Egypt on Scientific and Technological Cooperation, just after/before the celebration of several bilateral years of EU-MSs on that subject, as a base for the EU bilateral *Research and Innovation Programme* with Egypt³⁰⁷.

³⁰⁵ These countries are: Jordan, Italy, Switzerland, Cuba, Ecuador, or China.

Supreme Council of Antiquities' Press Release (12/10/2010).

³⁰⁶ ROSAND, L. (2012). "Study: Census and analysis of film & audiovisual co-productions in the South Mediterranean Region 2006-2011". *Euromed Audiovisual*, April 2012, p. 5.

<<http://www.euromediaudiovisuel.net/Files/2012/05/29/1338310192044.pdf?1338310192087>>

(consulted on 28/2/2013)

³⁰⁷ EUROPEAN COMMISSION (2015). *Research and Innovation. Cooperation between Egypt and European Union Member States..* Delegation of the European Union to Egypt

<http://eeas.europa.eu/delegations/egypt/documents/eu_egypt/eu_ms_cooperation_publication_en.pdf>

2.3. CULTURE AND BILATERAL DIPLOMATIC RELATIONS

2.3.1. Egyptian diplomatic missions in European countries: The Cultural Offices

"For hundreds of years, Egypt's role in the region was as a cultural world. But culture is caught in the middle. We have the Ministry of Culture on one side, and we have the fundamentalist on the other".

Gamal Al Ghitany³⁰⁸

Egypt is the sole Arab country with cultural offices in some of its embassies. It has a total of 31 Offices and Cultural Centers around the world, affiliated to the Ministry of Higher Education. It includes 11 offices in European countries, which means that around one-third of the total of its cultural offices abroad are in Europe³⁰⁹. Some of them are in Berlin, London, Madrid, Paris, and Rome. These offices are the cultural representation of the country abroad, and the responsible of the cultural activities is the Cultural *Attaché* of the diplomatic mission

There are three ministries involved in the international cultural relations of Egypt (El Batraoui & Khafigui, 2010: 60):

- The Ministry of Culture provides the material to the cultural centers abroad for the presentation of the Egyptian culture abroad, and assist for the signature of bilateral cultural agreements.
- The Ministry of Foreign Affairs is the responsible for cultural activities in other countries.
- The Ministry of Higher Education selects the *Cultural Attachés*, and takes care of the supervision of the Egyptian students abroad and introduce the Egyptian culture.

In some cases, the initial idea of the creation of these Cultural Offices arose from some Egyptian intellectuals. In general, their role is to have a cultural presence in a selection of countries with the following main objectives:

- Presentation and promotion of the Egyptian culture through cultural activities
- Supervision of Egyptian students out of the country

Most of the cultural activities or events organized by Egypt at the bilateral level are held in these centres, very often related to Egyptian students following an international experience. The level of activity differs from each other, and the most active are the offices of Madrid, Rome, Berlin, and Paris.

³⁰⁸ Editor of the literary journal *al Akhbar al Adad*. Interview to the Egyptian writer Gamal Ghitany (1945-2015). In : DALLE , O. (2004). *Le Caire. Entretiens avec Naguib Mahfouz, Sonallah Ibrahim, Gamal Ghitany, Youssef Chahine*. Sommières (France): Romain Pages Éditions, pp. 92-98.

³⁰⁹ In addition to the Egyptian office in UNESCO.

The *Egyptian Academy* in Rome is one of the oldest centres, created in 1929. The idea behind the establishment of this Academy came from an Egyptian artist³¹⁰. This Academy, specialized in studying various arts, is mixing Egyptian and Italian creativity and promoting the Egyptian culture³¹¹. In Italy, there is also an *Egyptian Cultural Center* that cares for Egyptian students in the country, and it contributes to the diffusion of Arab culture and language too. Italy is the only country with two Egyptian cultural representations.

Table IV.21- Egyptian cultural offices in Europe

COUNTRY	CITY
Austria	Vienna
Bulgaria	Sofia
Czech Republic	Prague
France	Paris
Germany	Berlin
Greece	Athens
Hungary	Budapest
Italy	Rome
Poland	Warsaw
Spain	Madrid
United Kingdom	London

Source: Egyptian Ministry of Higher Education
<http://www.mohe-casm.edu.eg/English/index.jsp>

From another side, the office of Madrid was founded in 1950³¹², when at that time the Spanish strategy towards Arab countries was focused on culture. The Egyptian Cultural Counsellor is also the director of the *Egyptian Institute of Islamic Studies*³¹³, and it is the only cultural office with a specific profile as an Islamic Learning Institute, introducing a religious approach to the cultural one. The cultural activities organized are often related to the Arab and Islamic heritage of Spain or involving specialist of Arab language. The activities can also be on diverse cultural fields, like the celebration to mark the 50th anniversary of the Suez Canal nationalization (23 May 2005). Or for instance, the organization of an *Egyptian Cultural Week* in Sevilla at the *Universidad Pablo de Olavide* and the signature of a cultural agreement with this university (20-24 November 2006). Other activities were an Homage to Youssef Chahine's works in the *First International Festival Cinema-South* in Granada (2007), an Egyptian artist exhibition held in the *Museo de Bellas Artes* in Alicante (2007), or a celebration in honor of Naguib Mahfouz (2016).

³¹⁰ Ragheb Ayyad.

³¹¹ IFACCA World CP- Egypt <<http://www.worldcp.org/egypt.php#>>

³¹² It was founded by the Egyptian writer Taha Hussein, who was also the founder of the *University of Alexandria*, and Minister of Education during the presidency of Nasser (Rodenberk, 2010: 217)

³¹³ *Instituto Egipcio de Estudios Islámicos* <www.institutoegipcio.es>

The office in Germany has a relevant role in the promotion and support to Egyptian researchers in the country, especially after the scientific cooperation agreement signed between Egypt and Germany (2006), and the decision to organize the *2007 Year for Science and Technology Egypt-Germany*³¹⁴. It is also a place where to gather students with scholarships from DAAD, the German corporation for scientific research. London it is also a place where Egyptian students in the UK meet. In Paris, the *Centre Culturel Egyptien*, organized an "Egyptian Festival in Paris" (January 2007).

2.3.2. Culture in the European diplomatic missions in Cairo

Cultural sections of the diplomatic missions

"Despite the fragmentation of states and hence the market, and despite cultural borders patrolled by national censors, this field of Arab culture is in many ways the most definitive expression of a cohesive Arabness at a time when all other attempts at integration -economic, political, pan-Arab and sub-regional- are deadlocked".

Samir Kassir (2006: 87-88)

Egypt is one of the countries hosting more diplomatic missions after Washington D.C., with a total of 138 embassies³¹⁵. It maintains good diplomatic relations with most of the Arab countries and the United States. It is one of the places where there are diplomatic representations from all Arab countries, most of African or Asian, countries, or former Communist countries. In addition to that, it is also one of the few Arab countries with an embassy and a cultural centre of Israel. This fact allows the celebration of Euromed regional conferences with the participation of representatives involved from all partner countries of the Mediterranean region. Concerning the EU MSs, Egypt hosts 27 diplomatic missions, and there is only one country without embassy³¹⁶.

The different EU MSs maintain bilateral cooperation with Egypt beyond to their contributions to EC activities. Following the *principle of subsidiarity*, the EU MSs keep full competences on this subject and their external policy as well. Taking into account that culture within the external relations can be a tool of *soft power* (Nye, 2004), the culture within the different actions and initiatives designed and implemented by EU MSs in the bilateral relations with Egypt are coherent with their external policies and with their individual economic interest. Otherwise, in addition to the culture in the bilateral relations, there are other sectors, like cultural tourism or scientific research, which can be closely linked to cultural actions and projects on cultural heritage, following or supporting the individual interests on economics.

The kind of staff dealing with cultural issues at the different European embassies differs. In some embassies, the staff dealing with cultural issues have a specific diplomatic post of *Cultural Counsellor* (France, Germany, Italy, Spain) and/or a

³¹⁴ Egyptian Ministry of Higher Education <<http://www.mohe-casm.edu.eg>> (consulted on 28/8/2016)

³¹⁵ Data from 19 February 2017 <<https://www.embassypages.com/egypt>>

³¹⁶ The United Kingdom is still included, despite that the process for the *Brexit* has been already launched.

cultural attaché (the Director of the French Cultural Centre). In some cases, there is a specialized attaché on specific cultural fields, like an *Audiovisual Attaché* (France), or with a specific post of *Scientific Counsellor*. In the case of the United Kingdom, it does not usually have cultural sections in its embassies, with some exceptions³¹⁷. The directors of the *British Council* in each country are known as the "cultural counsellor" or "cultural attaché". Instead of this cultural section, the United Kingdom has a *British Council* network (Richardson, 1991: 24)³¹⁸.

Each EU MSs has its structure, instruments with a diversity of competencies, national strategy, a network of centers and offices, economic and human resources, operational staff (national and local of each country where they work) and different cultural interest in the country.

Typologies of cultural activities and events organized by the embassies

The European Embassies in Cairo organize a great diversity of cultural events, according to their priority issues and the image that they can project. A selection of these cultural activities can offer an overview of how they fit in the bilateral relations with Egypt of each country and how in this case cultural activities are part of the cultural diplomacy. When these activities are organized out of the embassies, normally the place chosen is the Opera House compound, which belongs to the Ministry of Culture.

With an idea of identifying different typologies of cultural events, there is a selection of some examples, which are: an homage to an Egyptian cineaste (France) and an homage to an Egyptian poet in Egypt and in the Netherlands, a cultural week (Germany), an exhibition of an historical intellectual of Al-Andalus (Spain), and two concerts with different purposes, one organized for fundraising purposes with the Arab League (United Kingdom), and another with political purposes (Spain and Austria).

Homage to relevant personages of the Egyptian cultural scene

The French Embassy honored the Egyptian cineaste Youssef Chahine after his passing away in July 2008. The event was a dinner with a big number of local and international guests in the gardens of the French Embassy and the screening of one of his famous films "Cairo Station"³¹⁹. Chahine received an award from the jury of Cannes (1997) for his films, and he was the only Egyptian director honoured by the Berlin, Cannes and Venice festivals. He had also been honoured by the French government and awarded with the *Ordre National de la Légion d'Honneur* in November 2006. His films were released in France and the United States but never in Britain³²⁰.

³¹⁷ Like in Washington D.C.

³¹⁸ RICHARSON, M. (1991). *Shaping the New World Order: International Cultural Opportunities and the Private Sector*. Conference in Washington D.C., 13 December 1991. New York: Institute of International Education. <<http://files.eric.ed.gov/fulltext/ED350889.pdf>> (consulted on 15/2/2015)

³¹⁹ Official website of Yousef Chahine. <<http://www.youssefchahine.us/index2.html>>

³²⁰ BRADSHAW, N. (2008). "Yousef Chahine: an appreciation". *The Guardian*, 28/7/2008. <<https://www.theguardian.com/film/2008/jul/28/youssef.chahine>>



Figure IV.5- Concert on Baroque music at the Manastarely Palace in Cairo (2008)
 Spanish trumpet (Cesar Femenia) and soprano singer (Maria Such) with Egyptian Philharmonic Society
 (organized by the Spanish Embassy)
 Photo: done by the author

From his side, the Dutch Ambassador honoured with a reception the Egyptian poet Ahmed Fouad Negm (17 February 2014). The poet passed away on 3 December 2013, and he was posthumously awarded the Principal *Prince Claus Award 2013* at the Royal Palace in Amsterdam, for his "rigorous commitment to the struggle for freedom and justice", according to the *Prince Claus Awards Committee*³²¹.

Raising the awareness of the country in an university

The German Embassy organized a *German Week* in Upper Egypt (November 2016), launched with the presence of the German ambassador and an Egyptian Ministry at the Faculty of Al-Asun (*South Valley University- Luxor*), which includes German language department. More than ten scientific organizations and NGOs attended representing German-Egyptian cooperation in various fields and places of Egypt (Qena, Sohag, Minya)³²². It was not the first time that the embassy organized a *German Week* in Egypt since it had previously done it in 2014.

Exhibition linking with the common history

On the occasion of the celebrations of the 6th Centennial of Ibn Khaldun³²³ in 2006, the *Legado Andalusí*³²⁴ organized an exhibition and a publication³²⁵ about "Ibn Khaldun: the Mediterranean in the 14th century. Rise and fall of empires", within the framework of the *Alliance of Civilizations*. The total cost was approximately 2 million Euros from the *Junta de Andalucía* and private sponsors. This exhibition toured

³²¹ "Celebrating the life and work of Ahmed Fouad"

<<http://princeclausfund.org/en/activities/celebrating-the-life-and-work-of-ahmed-fouad-negm.html>>

³²² SAKR, T. (2016). "'German Week in Upper Egypt' kicks off in Luxor". *Daily News Egypt*, 19/11/2016.

<<http://www.dailynewsegypt.com/2016/11/19/german-week-upper-egypt-kicks-off-luxor/>>

³²³ Ibn Khaldoun (1332-1406) was born in Tunisia from an Andalusian family, and it is recognized one of the forerunner of the modern disciplines of sociology and demography. He died in Cairo.

³²⁴ The *Legado Andalusí* belongs the *Junta de Andalucía* (decentralized cooperation).

³²⁵ SERRANO, A.; VIGUERA, M. J.; PÁEZ LÓPEZ, J.; et al. (2006). *Ibn Khaldun. The Mediterranean in the 14th century: Rise and fall of empires*. Sevilla: Fundación Legado Andalusí & Fundación José Manuel Lara.

through Seville (Real Alcázar of Seville) and several Arab countries (Tunisia, Morocco, and Egypt) In Egypt the exhibition was displayed in an old palace in the Islamic Cairo.

This cultural initiative, had a political projection purpose, supporting the political role of Spain, firstly disseminating the common history and secondly spreading a message on how were economic, social and human relations in the past, when in the 14th century there was a time of transition with fights but also with rich relations. It establishes a parallelism between the past and how should be the relations in the present. It was an exhibition on the two shores of the Mediterranean and its exchanges as a ground for the future of the relations in present times. The exhibition tried to support the city of Seville leading a Mediterranean project, aside from its lead role in the Iberia-American relations in the past³²⁶.

Fundraising concert for Syrian refugees

The historical ties between Egypt and Syria have played an important role in the humanitarian response of the Egyptian government towards the refugee crisis, with an open door and visa-free policy for Syrian nationals, access to free education, healthcare, and complimentary residence renewal.

The British Embassy in Cairo and the *Arab League* organized a fundraising concert on classical music and opera under the patronage of at the *Cairo Opera House* (8 May 2013). The concert included a soloist from Egypt and Syria and an Egypt-based Iraqi *oud* player. The money raised by the concert were earmarked by the British Embassy for the UN agency UNHCR Egypt, which allocated the funds to two Egyptian NGOs: *Caritas Alexandria* and *Mustafa Mahmoud*, which are providing medical assistance to the refugees³²⁷.

Cultural event with political purposes: The first concert of Baremboin in an Arab country

In 1999 the Argentinean musician with Israeli nationality Daniel Baremboin created with the Palestinian-American intellectual Edward Said the orchestra *West-Eastern Diwan Orchestra* with Arab and Israeli musicians. In 2002 he received the *Principe de Asturias Award (Premio de la Concordia)*.

On 16 April 2009 The Spanish and Austrian Embassies organized jointly a concert at the Opera House in Cairo³²⁸. Baremboin conducted the *Cairo Symphony Orchestra* instead of the *West-Eastern Diwan Orchestra*, and it was the first time that he performed in an Arab country. Baremboin explained that the *Diwan Orchestra* is related to a "human project" and not to a political project, and denied that his

³²⁶ Interview to Jerónimo Páez, former director of the Legado Andalusí, in: ORTEGA, P. (2006). "Jerónimo Páez: <<La muestra sobre Ibn Jaldún pretende ser un aldabonazo sobre las posibilidades de Sevilla>>". *ABC de Sevilla*, 12/4/2006. <http://sevilla.abc.es/hemeroteca/historico-12-04-2006/sevilla/Sevilla/jeronimo-paez-la-muestra-sobre-ibn-jaldun-pretende-ser-un-aldabonazo-sobre-las-posibilidades-de-sevilla_1421124202446.html>

³²⁷ EL-RASHIDI, S. (2013). "Fundraising concert for Syrian refugees in Egypt". *Ahram online*, 10 May 2013. <<http://english.ahram.org.eg/NewsContentPrint/5/0/71080/Arts--Culture/0/Fundraising-concert-for-Syrian-refugees-in-Egypt.aspx>>

³²⁸ BBC (2009). "Baremboin gets ovation in Cairo". *BBC Middle East*, 17/4/2009. <http://news.bbc.co.uk/2/hi/middle_east/8002684.stm>

presence in Cairo was not an attempt of normalization of relations between Egypt and Israel, despite that the two countries maintain diplomatic relations since 1975. The concert was one of the occasions when the Opera of Cairo was full, with an important presence of the expatriate community.

The event, introduced by the Egyptian cinema star Omar Sharif³²⁹, had the presence of the Spanish Ministry of Foreign Affairs³³⁰ and the Egyptian Minister of Culture³³¹. The Secretary-General of the *Arab League* refused the invitation of the Ministry of Culture. The concert received a lot of critics from the Egyptian press³³².

2.4. A CASE STUDY OF CULTURAL DIPLOMACY: THE *GUEST OF HONOUR* STATUS IN THE MAIN INTERNATIONAL CULTURAL EVENTS

2.4.1. The *Cairo International Book Fair*

"Books are written in Cairo, published in Beirut and read in Baghdad".

Traditional Arab thought

The *Cairo International Book Fair* (CIBF) is the oldest and the largest book fair in the Arab world, the second largest world book fair after Frankfurt in 2006, and one of the biggest book fairs in the world, with around 3 million of visitors per year.

The CIBF started in 1969, the year of the celebrations of the 1000th anniversary of the founding of the city of Cairo. The *General Egyptian Book Organization* (GEBO), a government publishers and group organization, coordinates the fair³³³. It features booths from private publishers and government agencies from around the world, retailers of books, video, and other media. During the fair, other public events take place like readings, lectures, etc.

Since 2006 CIBF was trying a re-orientation and made itself more attractive to Western publishers and give a more international image to Egypt, further to the Arab boundaries. Because of that, the CIBF started the idea of featuring the works of a foreign country as Guest of Honour, to offer a more international image. The initial idea was to have exclusively European countries as Guests of Honour, since the organizers regarded the dialogue with the West as a priority since they believed that the tensions between the Arab-Muslim world and the West were mainly due to the lack of knowledge of each other³³⁴. Despite this initial idea, from 2009 onwards, the next guests of honour have been Arab countries, except Russia in 2010.

³²⁹ Omar Sharif maintained close relations with Spain.

³³⁰ Miguel Ángel Morantinos.

³³¹ Farouk Hosni.

³³² EFE (2009). "Baremboin ofrece un concierto en El Cairo rodeado de polémica". *El Público*, 16/4/2009. <<http://www.publico.es/actualidad/baremboin-ofrece-concierto-cairo-rodeado.html>>

³³³ *State Information Service*

<<http://www.sis.gov.eg/En/Templates/Articles/tmpArticles.aspx?CatID=2738>>

³³⁴ Interview to Wahid Abdalmagid (Deputy Director of the CIBF) in:

NAGGAR, M. (2008). "Trying for an international image". *Qantara*, 15/2/2008.

<<http://en.qantara.de/Trying-for-an-International-Image/8825c174/index.html>>

Table IV.22- List of Guests of Honour countries

YEAR	GUESTS OF HONOUR
2006	Germany
2007	Italy
2008	United Arab Emirates
2009	United Kingdom
2010	Russia
2011	Cancelled
2012	Tunisia
2013	Libya
2014	Kuwait
2015	Saudi Arabia
2016	Bahrain
2017	Morocco

In 2016 participated 850 publishers and the largest number of countries participating in the fair since its inauguration. But due to the drop of the Egyptian pound, books almost doubled the price, because of Egypt imports from abroad nearly two-thirds of the paper and ink. This fact makes difficult for Egyptians to buy books, since they are priced in US dollars, and a 10 US dollar book can cost the ten percent of the salary of an Egyptian worker³³⁵.

In 2017, the participants were from 35 Nationalities, including 22 Arab and African countries. Among these countries, the Chinese presence was remarkable, with participation in the fair to an unprecedented extent. China has been showing a growing interest in Egyptian cultural life. A first Chinese literary magazine in Arabic was released in October 2016 for a very low price³³⁶.



Figure IV.6- Cairo International Book Fair (2009)- Azbekia Hall

Photo: Done by the author

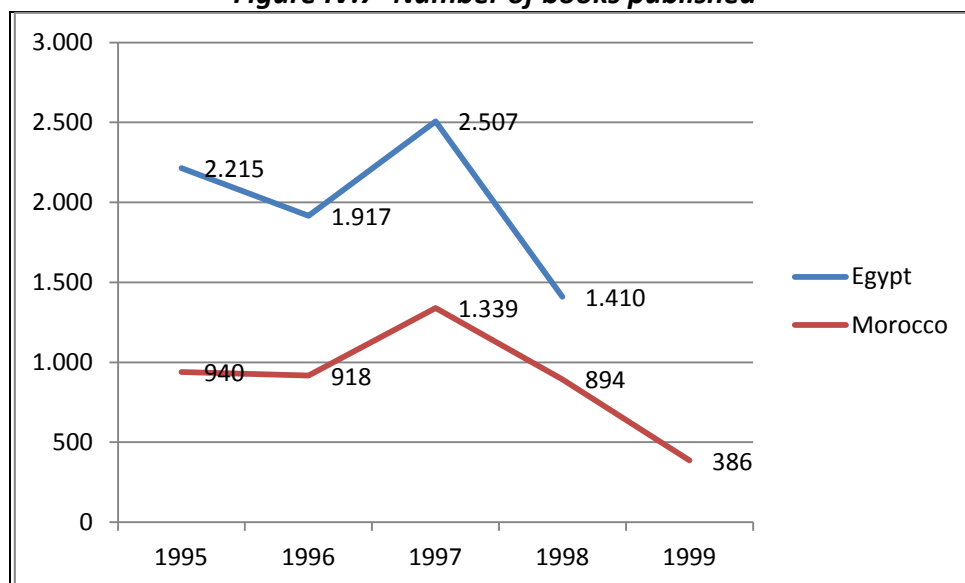
³³⁵ SAAD, M. (2017). "Cairo International Book Fair 2017 opens on Thursday with economic crisis casting its shadows". *Al-Ahram Online*, 24/1/2017. <<http://english.ahram.org.eg/NewsPrint/256776.aspx>>

³³⁶ SAAD, M. (2017). "Cairo International Book Fair 2017 opens on Thursday with economic crisis casting its shadows". *Al-Ahram Online*, 24/1/2017. <<http://english.ahram.org.eg/NewsPrint/256776.aspx>>

In a wider context, the *UN Arab Human Development Report 2002*³³⁷ had already noticed the poor state of the publishing in the Arab region, with a population of 280 million of people, and where a best seller is a book that sells just 5.000 copies. Some of the reason identified were the poor education, the censorship, religious fundamentalism, and war³³⁸.

The *UNDP Arab Knowledge Report 2009*³³⁹ detected the scarce publication of books and the aversion to the lecture. Arab cultural production has some challenges related to the level of stability and freedom and the institutional support. In addition to that, publication of books is quite limited related to potential readers, the quality of these books is short, and there is a very low target group of real readers. This report presents a recent research of the annual average for a book for each 11.950 Arab citizens, meanwhile in the United Kingdom it would be one book for each 491 persons, and in Spain one book for each 713 persons. One of the reasons is closely linked the illiteracy rates, but it is not the only one, also low incomes and low power of acquisition, together with an insufficient level of education, and a lack of strategies for cultural development.

Figure IV.7- Number of books published



Source: UIS- UNESCO <<http://stats.uis.unesco.org>> (consulted on 11/2/2013)

³³⁷ UNDP & ARAB FUND FOR ECONOMIC AND SOCIAL DEVELOPMENT (2002). *Arab Human Development Report. Creating Opportunities for Future Generations*. New York: UNDP.

³³⁸ OSNOS, E. (2003). "Arabs close the book on reading. In a region where a best seller means just 5,000 copies sold, experts blame a lack of money, time and hope". *Chicago Tribune*, 12/11/2003. <http://articles.chicagotribune.com/2003-11-12/news/0311120148_1_arab-world-arab-human-development-report-arab-countries>

³³⁹ UNDP & Mohammed bin Rachid Al Maktoub Foundation (2009). *Arab Knowledge Report 2009: Towards Productive Intercommunication for Knowledge*. Dubai: UNDP/RBAS and MBRF, p. 37. <<http://www.mbrfoundation.ae/English/pages/AKR2009.aspx>> (consulted on 11/2/2013)

European countries as Guests of Honour

The *Guest of Honour* of International Book Fairs is a diplomatic instrument of *soft power* that allows strengthening bilateral relations and showing which are the countries that are maintaining fluent bilateral relations. Aside of that, it offers the possibility to showcase and to promote the national culture too, since offers a great visibility in the host country. Then, it is a unique occasion for the promotion of culture and/or language, and fostering translations. Usually, the invited country holds a special boost and presents during the duration of the fair, diverse cultural activities, mainly linked to literature, with the presence of famous authors. It also offers an important occasion of intercultural dialogue. Furthermore, following the diplomatic principle of *reciprocity*, the modality of Guest of Honour usually follows both directions: European countries in Egypt and vice versa, being a manner for reinforcing bilateral relations.

In the case of the CIBF, aside of the Guest of Honour as a diplomatic side of bilateral relations, it offers the possibility to the guest country to present and to promote its culture and institutions in Egypt, and its creative industries as well. For the host country, it offers the possibility to get an international image linked to culture, where culture is used as a *soft power* in the two directions. The cultural programme accompanying the state of Guest of Honour allows:

- Presence of renowned authors
- Fostering the translations
- Presentation of a picture of the feature's country literature and culture
- Cultural activities: promotion of the national culture
- Promotion of creative industries
- Presentation of the different national institutions involved in culture
- Presence of Egyptian and European authorities
- Media coverage
- Raising of the visibility in Arab and Islamic countries

Since 1976 the Frankfurt International Book Fair (*Frankfurter Buchmesse*) welcomes a country or a region as Guest of Honour³⁴⁰. The ambition of the Egyptian cultural authorities was to model CIBF after Frankfurt. In 2005 the Guest of Honour modality of cultural diplomacy was introduced in Cairo, and the first country invited to present itself to the Egyptian society was Germany³⁴¹. Germany has had a stand in the CIBF since 1986, and to be the guest country was the culmination of previous exchanges between Egypt and Germany. In fact in 2004 Egypt had been the *Guest of Honour* of the *Frankfurt Book Fair*³⁴², and the following year 2005 the Guest of Honour

³⁴⁰ *Frankfurter Buchmesse* < <http://www.buchmesse.de/en/guestofhonour/>> and FAQs <http://www.buchmesse.de/pdf/faq_gastland_en_2016.pdf> (consulted on 12/1/2017)

³⁴¹ NAGGAR, M. (2006). "Censorship is a Topic of Conversation". *Qantara*, 27/1/2006. <<http://en.qantara.de/content/the-cairo-international-book-fair-2006-censorship-is-a-topic-of-conversation>>

³⁴² The *American University in Cairo* Press, as the leading English-language publishing company in the Arab world attended to the Frankfurt Book Fair. <<http://www.arabworldbooks.com/new/linz.html>>

was the *Arab book*³⁴³, meaning the involvement of all the Arab countries and the *Arab League*.

In the boost at the CIBF, Germany presented its cultural institutions active in Egypt and with a permanent presence in Egypt³⁴⁴. At the opening, the German Ambassador³⁴⁵ expressed his hopes that the German presentation would spark curiosity about German culture³⁴⁶. On the occasion of this status in Cairo, Germany published in its magazine *Qantara- Dialogue with the Islamic World*³⁴⁷ a special dossier on "German-Arab literature exchange"³⁴⁸.

In the year 2007, at the 39th edition of the CIBF, Italy was the Guest of Honour. In this occasion, it was launched the *Mediterranean Prize for Translation*, and 40 Italian publishers participated. Later in 2009, Egypt was the status of Guest of Honour of the *International Turin Book Fair*. In 2015 the same fair Initially foresee to have Saudi Arabia as Guest of Honour, but finally the organization withdrew the invitation³⁴⁹, and finally, the fair was dedicated to the *Arabic literature*.

The third European country as Guest of Honour was the United Kingdom in 2009. The same year, and some weeks later, the Arab Book was the Guest at the *Book Expo America* in New York (28-31 May 2009). The General Secretary of the Arab League attended the opening. There was an increasing interest in the Arab world's publishing, mainly due to several new foundations from Dubai and Abu Dhabi that are supporting a reading culture and translations. Because of that, some publishing companies set up shops in Dubai, like Random House, Harper Collins or Bloomesbury. The close links between the companies publishing in English makes that the United Kingdom and the United States share common interest in general, and they can present a joint strategy targeting the Arab countries.

Table IV.23- The reciprocity of the Guests of Honour status

DATE	GUEST COUNTRY	HOST COUNTRY
2004	Egypt	Frankfurt (Germany)
2005	Arab Book	Frankfurt (Germany)
2006	Germany	Cairo
2007	Italy	Cairo
2009	Egypt	Turin (Italy)
	United Kingdom	Cairo
	Arab book	New York (USA)
2015	Arab literature	Turin (Italy)

³⁴³ State Information Service

<<http://www.sis.gov.eg/En/Templates/Articles/tmpArticles.aspx?ArtID=1432#.Vy6VceRdjiU>>

³⁴⁴ The *Goethe Institute*, the *Deutsche Welle*, the German Academic Exchange Service (DAAD), and the German Archaeological Institute (DAI).

³⁴⁵ Martin Kobler.

³⁴⁶ NAGGAR, M. (2006), *op. cit.*

³⁴⁷ It is a digital magazine published by different German institutions and bodies in partnership: The *Deutsche Welle*, the *Goethe-Institut*, the ifa (Institute for Foreign Cultural Relations), and the BPB (*Bundeszentrale für Politische Bildung*).

³⁴⁸ *Qantara- Dialogue with the Islamic World*

<<https://en.qantara.de/dossier/german-arab-literature-exchange>>

³⁴⁹ After the new on the dead sentence to a young Saudi, Ali al-Nimr

Egypt offers a platform for spreading the visibility of the culture of the guest country, including its creative industries, not only in Egypt but also in the Arab world. This is reflected in the fact that, meanwhile the Guest of Honour in Egypt is always an individual country, the Guest of Honour status in Western countries can involve Egypt individually, or the Arab Book, targeting all the countries with Arab as the main language, and therefore, involving the *Arab League*. Following the principle of reciprocity, the Guest of Honour goes in both directions, changing the roles as guests and hosts countries.

The ITALY IMAGE Project at the Cairo International Book Fair

Linked to the idea of branding (Anholt, 2007), in 2010 Italy presented its project *ITALY IMAGE Project- The Book Ambassador of Italian Culture in the World* in the CIBF. This project was under the patronage of the Council of Ministers Presidency. There was also the participations of the Italian Ministry Foreign Affairs, the Italian Embassy in Egypt, the Italian Institute of Culture in Cairo, the Arts and Cultural Activities Ministry (D. G. Libraries, Cultural Institutes and Copyright), and the Rome Chamber of Commerce. This project presented and promoted around 40 Italian editors³⁵⁰.

The *Book Promotion Centre* organized the Italian participation in this book fair. It is a cultural body that since 1984 works for the spreading of the book and Italian culture in the international context, in cooperation with the Italian Institute of Culture.

2.4.2. The Cairo International Film Festival

The International *Cairo Film Festival* (CFF) is an annual event organized by the Ministry of Culture in Egypt. It was launched in 1976, after the previous visit of the Egyptian writer Kamal Al Mallakh to the *Berlin Film Festival*. It is one of the 15 festivals with "category A" status by the *International Federation of Film Producers Associations* (IFFP)³⁵¹. It is the oldest event in Africa and the Middle East, and the only one with this status in the Arab world and the African continent, among the 15 competitive film festivals around the world.

Table IV.24- Cairo Film Festival- Guest of Honour

YEAR	EDITION	GUEST OF HONOUR
2016	38th	China
2015	37th	Japan
2014	36th	Greece
2013	---	---
2011	---	---
2010	34th	India & Turkey
2009	33th	India
2008	32th	Spain
2005	29th	China

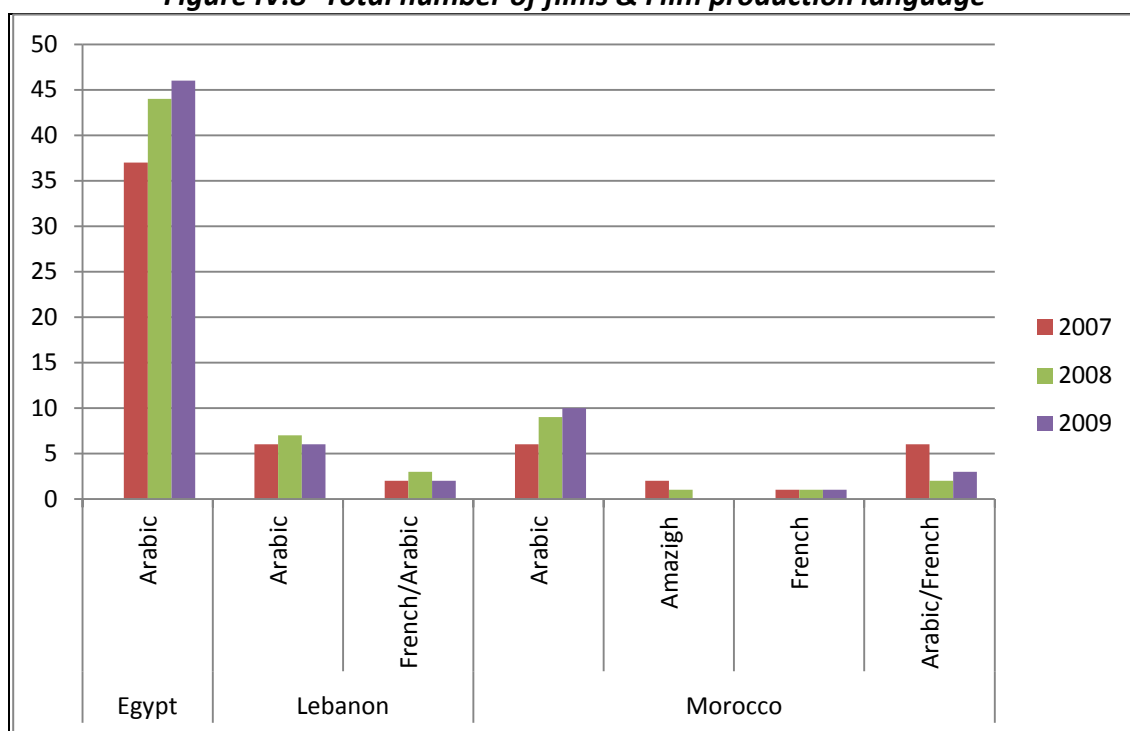
³⁵⁰ Italian Ministry of Foreign Affairs <http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/PromozioneLinguaItaliana/PromozioneLibroItaliano.htm>

³⁵¹ The IFFP is based in Paris, and since 1933 is in charge of regulating international film festivals.

Almost every year there is an invited country presenting its cinema with the Guest of Honour status. The country also holds a special place in the opening of the festival, which is an occasion for an important visibility. In the last years, few European countries have had this privilege, like Spain and Greece. Another foreign guest in the CFF is the president of the international jury, which changes yearly. Some European cinema directors Spain (2008), Italy (2012), and Germany in the last edition (2016) have occupied this post in several occasions.

The CFF is one of the last big-scale events that puts Egypt in the international arena. For the Ministry of Culture, it is an important cultural factor in the Egyptian arts and scene. Recently it has been cancelled on two occasions due to the political instability. It is one of the opportunities that Egypt appears in the international ranking and can maintain an image that 'something' is happening in the cultural sector³⁵².

Figure IV.8- Total number of films & Film production language



Source: UIS- UNESCO < www.data.uis.unesco.org >

The Egyptian cinema is one of the oldest and most important creative industries of the Arab world. It celebrated its 100 anniversary in 2007. Most of its film production is in Arabic since traditionally it has been widely followed through all the Arab countries. It is one of the reasons why the Egyptian dialect is understood in most of the countries of the region.

³⁵² "35th Cairo International Film festival closes on a sad note". Ahram Online, 8/12/2012 <<http://english.ahram.org.eg/NewsContent/5/0/60025/Arts--Culture/0/th-Cairo-International-Film-Festival-closes-on-a-s.aspx>>

3. NATIONAL CULTURAL INSTITUTES

3.1. PROMOTION OF LANGUAGE AS PART OF THE CULTURAL DIPLOMACY

3.1.1. International promotion of a language

The promotion of a national language through different ways is one of the most important means of cultural influence, and therefore a form of *soft power*. Traditionally the main instrument for it has been the presence of national cultural institutes or schools abroad. In the recent times, the strategy and the kind of tools have become wider, with many other forms for the accomplishment of the purpose (Holden, 2013). Otherwise, the promotion of a language is part of the cultural promotion, and language is the first way of the entrance of cultural influence.

Some public administrations from different countries have institutionalized the use of cultural diplomacy as *soft power*. The tools can be some institutions that belong to their Ministries of Foreign Affairs, notably cultural institutes like the *Goethe-Institut* (Germany), the *British Council* (United Kingdom), the *Alliance Française* (France), or the *Swedish Institute* (Sweden) (Fernández Leost, 2015: 5). Therefore the criteria used for determining the geographic presence of these cultural institutions offers a valuable source of information on which are the national priorities for the promotion of the language. Otherwise, the cultural institutes does not have a common vision to cultural relations and cultural diplomacy³⁵³.

Most of the networks of cultural institutes were founded during the first half of the 20th century. The French public cultural network of *Institutes* and *Centres Culturels Français*³⁵⁴ is one of the largest networks in the world³⁵⁵. It was created thinking on the "rayonnement", a concept linked to a particular idea of power at that time. But the approach today has changed, and now it is more important the influence, through interaction and reciprocity. French cultural diplomacy in Europe prefers more and more a diplomacy based on partnerships and transversal operations more than maintaining costly structures with a relative utility, and the actions are focused on emerging or developing countries (Foucher, 2013).

Concerning the mission of the *British Council* reads as follows:

Our definition (of culture) is very wide, from fine arts to finance, from scholarships to scientific research collaboration, from technical cooperation and delivering aid in the Third World, to marketing techniques and, most of all, the direct teaching of English around the world³⁵⁶.

³⁵³ CCR- Centre for Cultural Relations (2015). *Research Report: EUNIC- Crossroads for Culture*,. University of Edinburgh. Cited in:

SMITS, Y.; DAUBEUF, C.; KERN, P. (2016). "Research for Cult Committee- European Cultural Institutes Abroad. Study". Brussels: KEA European Affairs (for the European Parliament (DG for Internal Policies- Policy Dep. B- Structural and Cohesion Policies- Culture & Education), 18 February 2016, p. 66. <http://www.moreeurope.org/sites/default/files/2016_ep_study_on_cultural_institutes_en.pdf>

³⁵⁴ They belong of the *Institut Français*, created in 2011, replacing *Culture France*. It belongs of the *Ministère des affaires étrangères et européennes*, and it coordinates the French cultural action in the world.

³⁵⁵ GAUQUELIN, B.; STROOBANTS, J.-P.; SEMO, M. (2016). "Instituts français en voie de destitution". *Le Monde*, 26/5/2016. <http://www.lemonde.fr/societe/article/2016/05/25/les-instituts-francais-a-l-etranger-en-voie-de-disparition_4925822_3224.html>

³⁵⁶ Explained by Sir Richard Francis- Director-General of the *British Council*, in:

In 2013 the *British Council* published a report³⁵⁷ mentioning that the English language provides a significant contribution to the UK's prosperity because thousands of students go to the United Kingdom to study English. The English was presented as a global language, and the statistics showed that the most common origin of English language students in the United Kingdom was firstly Italy, secondly Spain, and as third place the Middle East (except Saudi Arabia). In addition to that, the United Kingdom publishers were dominant in academic and scholarly publishing³⁵⁸.

Otherwise, each Institute has a different status inside every public administration. While Germany and the United Kingdom have delegated their external cultural policy in one operator (the *Goethe Institute* and *British Council*), the *Institut Français* is under the Ministry of Foreign Affairs and specialized structures, like the *Agence Française d'Action Artistique* (AFFA), which in 2010 became *France Culture*³⁵⁹.

The presence of the *British Council*, the *Institut Français*, the *Istituto Italiano*, and the *Goethe Institut* lies in their mission for the civilization of European colonialism (Paschalidis, 2009: 277). In 2005 several European cultural institutes received the International *Principe de Asturias* award under the category of Communication and Humanities-Communication and Concordia. The cultural institutes were: *Alliance Française* (1884), *Società Dante Alighieri* (1889), *British Council* (1934), *Goethe Institut* (1951), *Istituto Cervantes* (1991), and *Istituto Camoes* (1992)³⁶⁰, for their joint aim in the contribution to the preservation and diffusion of the European cultural heritage through education around the world, and through the dissemination of ethic and humanistic values, which paved the ground of the Western civilization³⁶¹.

3.1.2. The Arab world, Egypt, and the Francophonie

In front of the global rise of the English in the post-war period, together with the conquest of the world cultural markets by the popular culture of the United States, France led a counter-offensive. It was using its cultural institutes abroad as showrooms for the promotion of French art, cinema and literature, and a renewed emphasis in the spread of the teaching of the French language, in addition to the establishment of the *Organisation Internationale de la Francophonie* (OIF) (Paschalidis, 2009: 283).

The *Francophonie* refers the persons and the countries using the French language³⁶², and it is also the policy of influence of France (Tréan, 2006; Gazeau-Secret, 2010: 39-56), maintaining and developing cultural relations with the former French

RICHARSON, M. (1991). *Shaping the New World Order: International Cultural Opportunities and the Private Sector. Conference Washington D.C. 13 December 1991*. New York: Institute of International Education, p. 25. <<http://files.eric.ed.gov/fulltext/ED350889.pdf>> (consulted on 15/2/2015)

³⁵⁷ BRITISH COUNCIL (2013). "The English Effect. The Impact of English, what it's worth to the UK and why it matters to the world". *British Council*. (consulted on 7/1/2014).

<<https://www.britishcouncil.org/sites/default/files/english-effect-report-v2.pdf>> (consulted on 7/1/2014)

³⁵⁸ The *Global Ranking of the Publishing Industry*, p. 427. <<http://wischenbart.com/booklab/>>

³⁵⁹ Sénat (France): "Présentation sommaire des réseaux culturels allemands et britanniques" (2004), 3rd paragraph. <<http://www.senat.fr/rap/r04-091/r04-0914.html#toc194>>

³⁶⁰ *Fundación Príncipe de Asturias* www.fpa.es/es/premios-comunicacion-y-humanidades

³⁶¹ Act of the jury (Oviedo, 1/6/2005)

³⁶² Organisation Internationale de la Francophonie

<<https://www.francophonie.org/-Une-histoire-de-la-francophonie-408-.html>>

colonies, and sharing common values (Hell, 1994: 117). Egypt became a member of the OIF in 1983. From 1997 to 2002 its Secretary General was the Egyptian Butros Butros-Ghali, from the Copt minority. Butros-Ghali had previously been Secretary General of United Nations from 1992 to 1996. In 1999 the Egyptian writer Albert Cossery, who lived in France, received the *Grand Prix de la Francophonie*.

From 1992 and 1994 the *Agence de Coopération Culturelle et Technique* (ACCT) of the OMF issued some publications of reference about *Littératures francophones du Monde Arabe* (Joubert, 1994) as a secondary school manual. They were distributed to all Francophone countries, including countries of the Mashreq. The purpose was a better knowledge of Francophone cultures through the literature, within a programme of production of educational materials with the aim of providing widely to teachers and students scholar manuals, and, as a consequence, to have lower prices of the edition. The publication presented national literature in the French language from Francophone Arab countries.

3.1.3. The promotion of the Arab language in Europe: The *Arab Language and Culture Programme* of the *British Council*.

A total of 220 million of persons from 22 countries speak Arabic³⁶³. Arab countries have Arabic as main language, but it is not the only one, and there are other minority languages linked to some ethnical groups and cultural and religious minorities. Otherwise, the Arabic is also considered a sacred language for Muslims because they consider that it was the language chosen by God for the transmission of the Koran³⁶⁴, which justifies the fact that the classical Arabic remains unchanged from its origins and as consequence there has been a lack of evolution (Laroui, 2011: 19-20). There are three main categories of the language: the classical Arabic used by religious purposes and religious institutions, the formal or standard³⁶⁵: used by the media, and the talked or dialectal, which is only oral.

The Arabic language as a symbol of a identity, but there is not an unique Academy of the language. In fact, there are many different Arabic Language Academies in the different Arabic countries. Nevertheless the oldest ones are the *Arab Academy of Damascus* (1919)³⁶⁶, the *Jordan Academy of Arabic* in Amman (1924), and the *Academy of the Arabic Language* of Cairo (1934)³⁶⁷, supervised by the *Ministry of Higher Education and Research*.

A recent initiative introduces a different perspective of the promotion of language as *soft power*. If traditionally the national cultural institutes have promoted the national language abroad, the *British Council* has introduced a new form of cultural diplomacy, promoting in Europe a non-European language, an more specifically the promotion of Arab language and culture in its public schools.

In November 2013 the *British Council* presented a report on the "Languages for the Future"³⁶⁸, identifying ten of the most vital languages for the United Kingdom in

³⁶³ The country members of the *Arab League*.

³⁶⁴ the holy book of Muslims.

³⁶⁵ It is known as *Modern Standard Arabic* (MSA).

³⁶⁶ It was endowed by King Faisal.

³⁶⁷ The Academy of the Arabic Language <www.arabicacademy.org>

³⁶⁸ BOARD, K.; TINSLEY, T. (2013). "Languages for the future. Which languages the UK needs most and why". *British Council*.

<<https://www.britishcouncil.org/sites/default/files/languages-for-the-future-report-v3.pdf>>

the next 20 years, among them and in a second position the Arab³⁶⁹. The criteria for this selection was based on economic, geopolitical, cultural and educational factors, together with the needs of the United Kingdom's businesses³⁷⁰. Another report revealed that the United Kingdom has a one percent of the schools teaching Arabic³⁷¹, and the objective was to increase the number. Since it was considered that the knowledge of Arabic contributes to the mutual understanding at an internal level, but also in the relations of the United Kingdom with the Arab world, the *British Council* launched an *Arab Language and Culture Programme* targeting the schools and the preparation of the necessary resources for it.

In 2011 the UK's census of inhabitants included for the first time the ethnic category of "Arab", showing that there were 230.600 Arabs, one of the biggest communities from abroad the Commonwealth living in the United Kingdom (Chambers, 2016: 68). This policy of the United Kingdom teaching the Arab language in public schools supposes an innovative kind of cultural policy, where aside to the contribution to a social cohesion in the UK's multicultural society, it links internal and external policies and interests with a very practical approach and looking towards a long term strategy, which probably can reinforce the cultural relations with the Arab countries. It is a policy with both directions, internal and external.

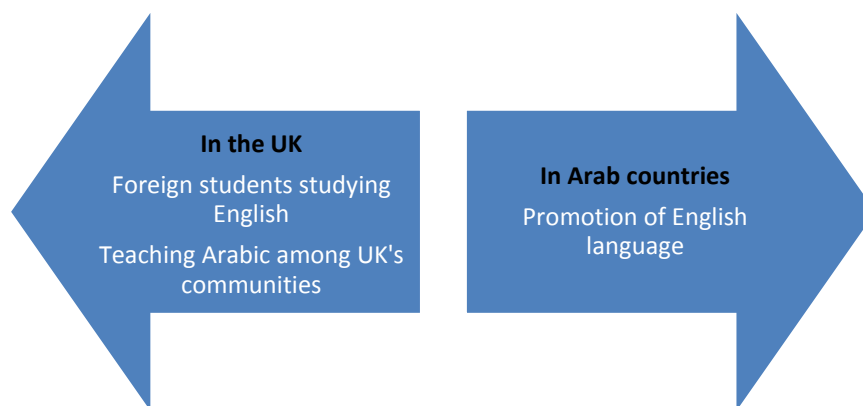


Figure IV.9- Both directional policies of language

³⁶⁹ The others languages identified are: the Spanish, the French, the Mandarin Chinese, the German, the Portuguese, the Italian, the Russian, the Turkish and the Japanese.

³⁷⁰ *British Council* < <https://www.britishcouncil.org> >

³⁷¹ BOARD, K.; TINSLEY, T. (2015). "Language Trends 2014/15. The state of language learning in primary and secondary schools in England". *British Council*. <https://www.britishcouncil.org/sites/default/files/language_trends_survey_2015.pdf>

3.2. THE NETWORK OF EUROPEAN CULTURAL INSTITUTES IN THE ARAB WORLD

"Au milieu du XIXe siècle, la connaissance d'une langue européenne était devenue un outil essentiel pour les jeunes musulmans ambitieux et désireux de faire carrière dans le gouvernement, et le Bureau de traduction figurait, comme l'armée et le palais, parmi les voies menant aux honneurs et au pouvoir".

Bernard Lewis (1984: 82)

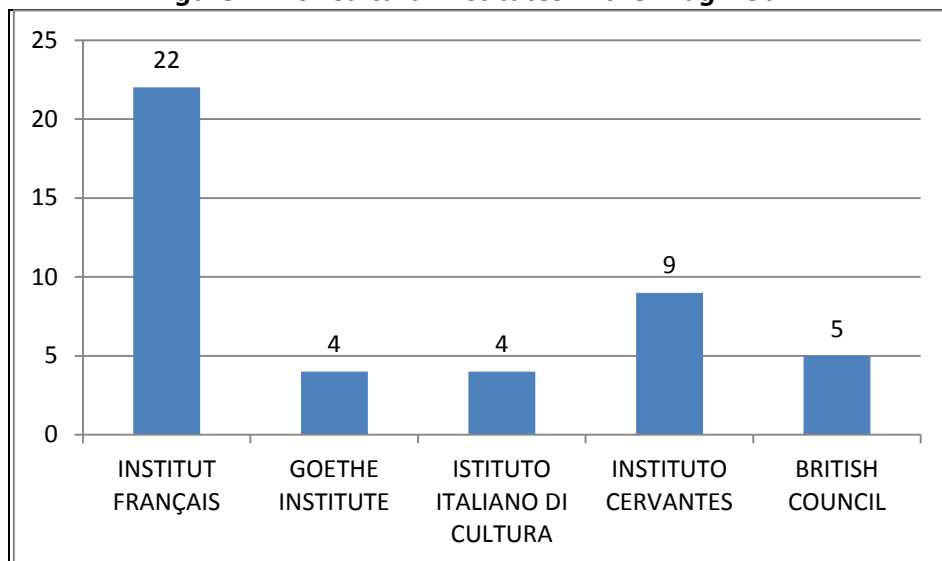
Cultural institutes are an instrument of external cultural policy very significant for understanding the dynamics of external cultural policy. The beginning of the cultural institutes abroad coincide with the age of the neo-imperialism, but they were more related to the aspirations of the nationalism of the European great powers and geographical rivalries. The geographical spread of these institutions is connected with the spheres of influence opened up by the disintegration of the Ottoman Empire in the Middle East. Furthermore, the global scene continues dominated by the institutional networks of ex-imperial states, like France, Germany, Italy, Great Britain or Spain. With the "disintegration of empires, the external cultural policy was deployed for the preservation or promotion of economic and cultural ties between metropolitan and ex-colonial countries" (Paschalidis, 2009).

In the specific case of Spain, the origin of its cultural institutes in the Arab countries was the result of a policy of agreements developed in the 1950s, after a period of international isolation. In this context culture became the pillar of its policies towards these countries, which included the opening of cultural institutes, the development of cultural exchanges, and the promotion of cultural activities related to *Al-Andalus* past (González González, 2010: 96-97). Furthermore, in 1954 the Spanish government created a new instrument of cultural diplomacy towards the Arab region, the *Instituto Hispano-Árabe de Cultura* (IHAC) with the objective of the promotion of Spanish culture. In 1988 the IHAC became part of the *Instituto de Cooperación con el Mundo Árabe*. Its activities prolong until nowadays distributed among the *Agencia Española de Cooperación Internacional para el Desarrollo* (AECID), the *Instituto Cervantes* and the *Casa Árabe* (Larramendi, González & López, 2015).

The checking of the distribution of cultural institutes in the Arab region provides an overview on the cultural geostrategic preferences of the different countries. In this case, the presence of cultural institutes is verified in three different regions, which have a similar historical and cultural background, like the Maghreb, the Mashreq, and the sub-region of the Gulf countries.

In the Maghreb in general, the more prominent presence is from the *Institut Français*, and also from the *Instituto Cervantes*, which is quite coherent, since French is the main foreign language spoken in most of the countries of the Mashreq, due mainly to their colonial past. The same happens with the Spanish language in Morocco, especially in the North of the country. There is also another factor that can be determinant on the preferences of foreign languages, and it is related to the migratory processes, and the country of destiny for most of the emigrants of these countries, or at least, the country where they would like to go, mainly for economic reasons.

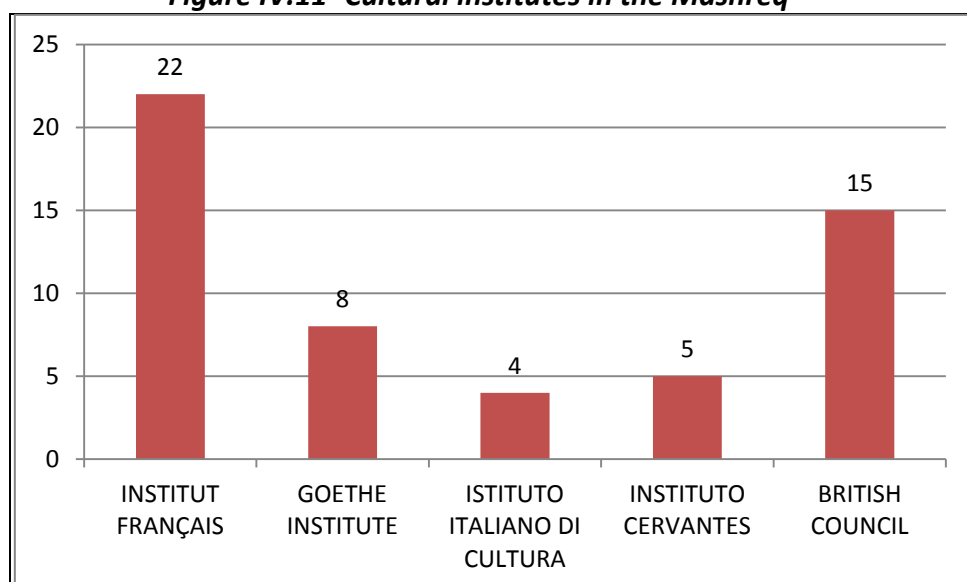
Figure IV.10- Cultural institutes in the Maghreb³⁷²



Data: from July 2014

In the Mashreq region, it is remarkable the the number of *Institut Français* in Lebanon. In the rest of the countries of the region it is more important the presence of the *British Council*, since English is the most common foreign language used. In general, it can be observed a progressive increase of the number of the *British Council* going from the Western to the Eastern part of the Arab world, and just the contrary happens with the *Institut Français*, its presence increases in the Western and it decreases in the Eastern part. Therefore, this reflects an still evident influence of the colonial past in the presence of foreign languages, despite that the use of the English language is increasing in countries like Morocco.

Figure IV.11- Cultural institutes in the Mashreq³⁷³



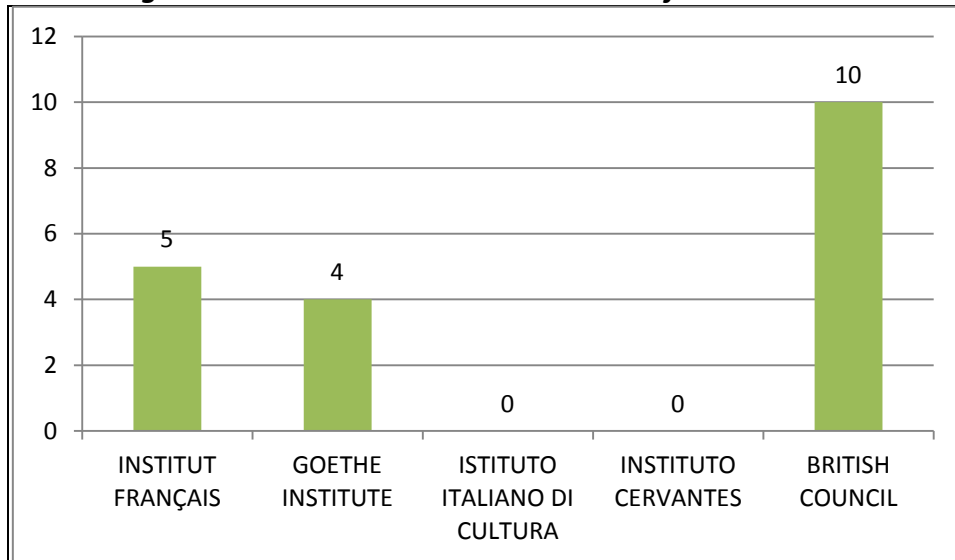
Data: from July 2014

³⁷² Algeria, Morocco, Libya, and Tunisia.

³⁷³ Egypt, Iraq, Jordan, Lebanon, Palestine, and Syria.

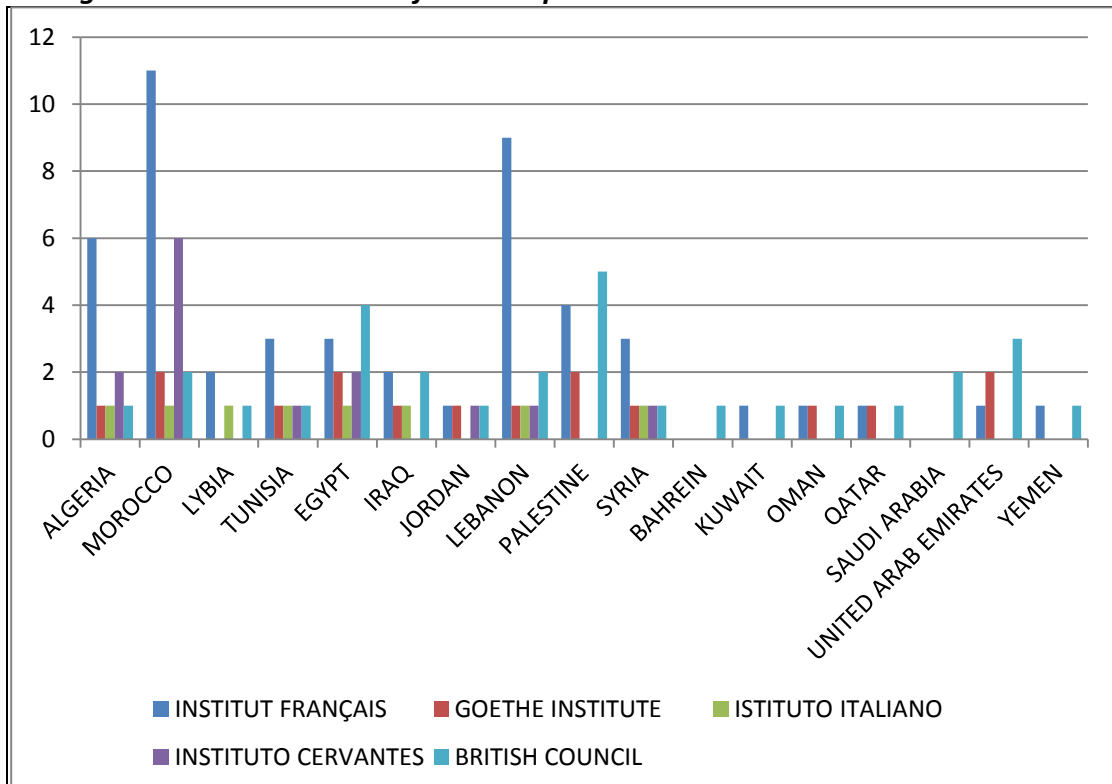
In the Gulf countries the prominent presence of European cultural institutes is for the *British Council*, but also the *Goethe Institute* has an important presence in this sub-region.

Figure IV.12- Cultural institutes in the Gulf countries³⁷⁴



Data: from July 2014

Figure IV.13- Distribution of the European cultural institutes in the Arab world



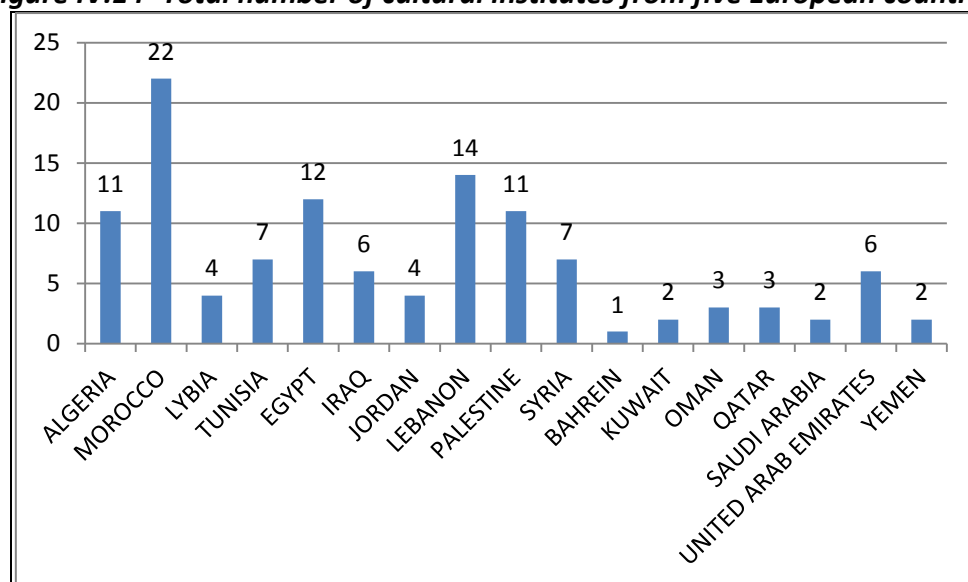
Source: Institut Français³⁷⁵, Goethe-Institut³⁷⁶, Istituto Italiano di Cultura³⁷⁷, Instituto Cervantes³⁷⁸, British Council³⁷⁹.

³⁷⁴ Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, United Arab Emirates, and Yemen.

³⁷⁵ Institut Français < <http://www.institutfrancais.com/fr/le-reseau-culturel-dans-le-monde>>

Reviewing the joint presence, in terms of general number of cultural institutes from these five European cultural institutes in Arab countries³⁸⁰, it results that the country with a bigger number of institutes in absolute terms is Morocco, followed by Lebanon, Egypt, Palestine and Algeria. The total number of European institutes decreases in a proportional way with the distance to Europe.

Figure IV.14- Total number of cultural institutes from five European countries



Data: from July 2014

In absolute terms France has the bigger presence in number of institutes, followed by the United Kingdom, and after with a similar presence of Germany and Spain. In the last place there is Italy.

From another perspective, in relative terms and checking which is the share of the total number of each individual cultural institute in Arab countries, the result shows that France is the country with a highest share, with around half of its institutes in the Arab world. This reflects that importance of the Arab policy by France in its external relations, while by the United Kingdom and Spain they have less than one-third in the region. It seems that a nationalist approach of the cultural institutes in extra-European territories is still very high, especially regarding the status of certain international languages (Paschalidis, 2009: 284).

³⁷⁶ Goethe-Institut < <https://www.goethe.de/en/wwt.html>>

³⁷⁷ Istituto Italiano di Cultura < http://www.esteri.it/mae/en/politica_estera/cultura/reteiiic.html>

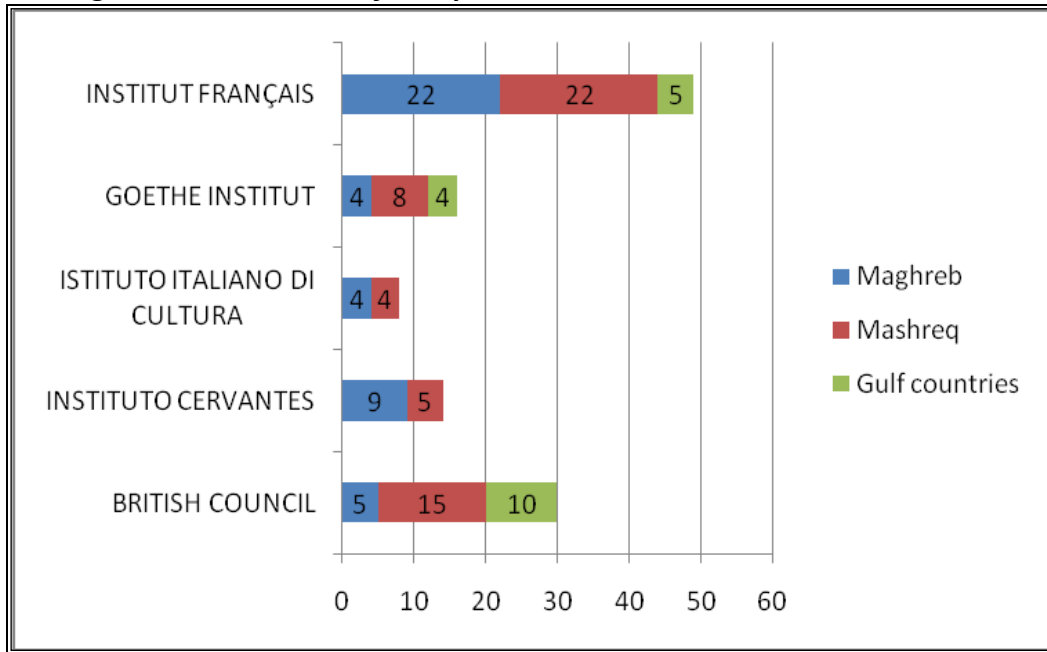
³⁷⁸ Instituto Cervantes

<http://www.cervantes.es/sobre_instituto_cervantes/direcciones_contacto/sedes_mundo.htm>

³⁷⁹ British Council < <https://www.britishcouncil.org/organisation/facts/around-the-world>>

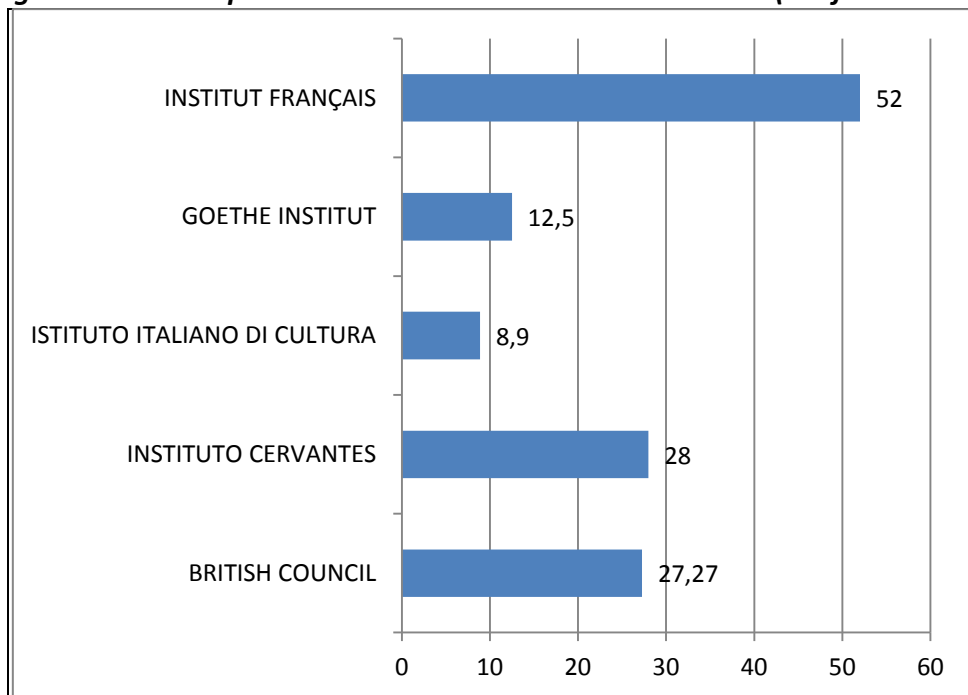
³⁸⁰ France, Italy, Germany, Spain and the United Kingdom.

Figure IV.15- Number of European cultural institutes in Arab countries



Data: from July 2014

Figure IV.16- European cultural institutes in Arab countries (% of their total)



Data: from July 2014

3.3. EUROPEAN CULTURAL INSTITUTES IN EGYPT

Egypt is the country with more foreign cultural centres in the Arab world, some of them which a rich history. It host the same number of centres than Turkey. After Egypt, the second Arab country with more foreign cultural centres is Morocco.

There is a total of 14 European cultural institutes, most of them national institutes, with the exception of the Netherland - Flemish Institute (NVIC) that represents the Flemish community of Belgium and the Netherlands, and the Scandinavian Cultural Centre that gathers Sweden, Denmark and Norway³⁸¹. The size, infrastructure, capacity and staff differs from one centre to another.

Table IV.25- European cultural institutes in Egypt

COUNTRY	CULTURAL CENTRE
Austria	Austrian Cultural Forum
Belgium & The Netherlands	Netherland-Flemish Institute (NVIC)
France	<i>Centre Culturel Français de Culture et Coopération</i>
	<i>Alliance Française</i>
Denmark	Danish-Egyptian Dialogue Institute
Germany	<i>Goethe Institut</i>
Greece	Pro-Helvetia- Hellenic Cultural Centre (Cairo)
	Hellenic Foundation for Culture (Alexandria)
Hungary	Balassi Institute
Italy	<i>Istituto Italiano di Cultura</i>
Portugal	<i>Instituto Camoes</i>
Spain	<i>Instituto Cervantes</i>
Sweden	Swedish Cultural Institute- Swedalex (Alexandria)
Sweden, Denmark, Norway	Scandinavian Culture Centre (Cairo)
Switzerland	Switzerland Cultural Center
United Kingdom	<i>British Council</i>

Cairo is one of the places where is possible to find in the same city, not only most of the European cultural institutes, from most of the EU MSs and non-EU MSs, but also cultural centres from other key countries in the region or from the emerging economies, especially from the BRIC's countries³⁸², and other powers active in the region, like the United States.

³⁸¹ Norway is not a EU MSs.

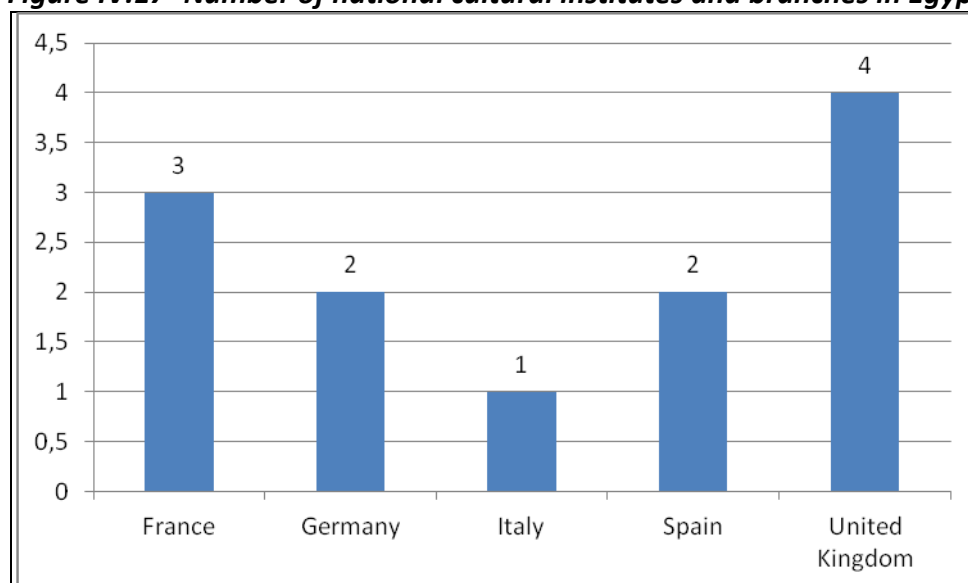
³⁸² BRIC countries: Brazil, Russia, India and China

Table IV.26- Other foreign cultural institutes in Egypt

COUNTRY	CULTURAL CENTRE
Brazil	Brazilian Cultural Institute
China	Confucius Institute
India	Indian Cultural Institute (ICCR)
Israel	Israeli Academic Center in Cairo
Japan	Japan Foundation
South Korea	Korean Cultural Centre- King Sejong Institute
Russia	Russkiy Mir Foundation
Turkey	Yunus Emre Institute
USA	Bureau of Educational & Cultural Affairs

One of the common features of all these cultural institutes, aside from the fact that they are teaching their different national languages, is the context where they are, and in this sense they are mainly urban, and always located in the capital or the main cities.

Figure IV.17- Number of national cultural institutes and branches in Egypt



Data: from July 2014

The geographic distribution of the different cultural institutes shows that all cultural institutes are distributed in the two main Egyptian cities, with eight in the broader Cairo and four in the city of Alexandria.

Table IV.27- Cultural institutes and branches in Egypt

CITIES	FR	DE	IT	ES	UK
Cairo	X	X	X	X	X
Heliopolis	X				X
Cairo Nasr					X
Alexandria	X	X		X	X

The most common programmes, activities and services provided by the different cultural institutes are the following:

- Regular language courses and programmes
- Library facilities
- Publications and studies
- Cultural events and activities
- Seminars and conferences
- Promotion of CCI
- Mobility and cultural exchanges
- Advise on university studies in the home country
- Management of grants and scholarships for students and artists
- Lecture clubs

3.4. THE PROMOTION OF CULTURE AND EXPORTING CULTURAL ACTIVITIES

3.4.1. Cultural access and participation

The comparison of the participation in cultural activities and access to culture between the European (average of the 28-EU MSs) and the Egyptian society, allows to verify the similarities or the differences among them.



Figure IV.18- Euro-Arab Street Theater Festival in Downtown Cairo (2007)

Goethe Institute (Project co-funded by the EU Delegation to Egypt)

©Claudia Wiens

In the case of the EU the data are from a survey for the follow up from 2013 of a previous survey carried out in 2007, aiming to look changes since then, and assessing

the success of the EU's "Agenda for culture" and its *Culture Programme*³⁸³. The information from Egypt is from a "Survey on perceptions of and behaviours related to culture and cultural activities" from 2014³⁸⁴. This survey was done by the EU the same year than the "Culture in EU External Relations- Egypt Country Report (2014)" within the study on the EU external relations.

Table IV.28-

28 EU MSs & Egypt Comparison of access to and interest in cultural activities (%)

CULTURAL ACTIVITIES	EU*	EGYPT**
Watch or listened to a cultural programme on TV or the radio	72	47
Read a book	68	30
Visited a historical monument or site	52	20
Visit a museum or art gallery	37	19
Attend to a concert	35	12
Visit a public library	31	16
Watch a film in a cinema	52	37
Attend to a play to a theatre	28	12
Attend a ballet, dance performance, or opera	18	8

Source: Eurobarometer (2013)* & EU Neighbourhood Eurobarometer (2014)**

In general this comparison allows to verify that the 28-EU MSs have around the double of access and/or interest to cultural activities than in Egypt. There are only two of these items where the difference is closer than the rest of activities: one related "to watch or listened to a cultural programmes on TV or on the radio, mainly to the easy access to the TV by most of the Egyptians, and another on "watching a film in a cinema", since cinema has a relevant role in the cultural life, especially Egyptian cinema.

Table IV.29- Egypt- Barriers to access to cultural activities (%)

	CINEMA	HISTORICAL MONUMENTS	THEATRES	MUSEUMS & GALLERIES
Lack of interest	39	55	54	46
Lack of time	35	32	30	36
Too expensive	34	24	35	28
Lack of information	10	24	20	16

Source: EU Neighbourhood Eurobarometer (Egypt- Culture Fact Sheet- November 2014)

³⁸³ Eurobarometer 399- "Cultural access and participation"- Summary.

Survey carried out by DG Education and Culture (Field work- April-May 2013, and Publication-November 2013) <http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_sum_en.pdf>

³⁸⁴ Egypt- Culture Fact Sheet-November 2014- "Survey on perceptions of and behaviors related to culture and cultural activities". EU Neighbourhood Eurobarometer.

EU funded project under "ENPI- Regional Communication programme 2011-2014- Opinion polling and media monitoring"

<<http://www.enpi-info.eu/library/content/eu-neighbourhood-barometer-egypt-culture-fact-sheet-autumn-2014>>

According to this figures, the lack of interest is one of the main barrier for the access to cultural activities, while the lack of time and the cost of the cultural activities are the barriers for almost one-third of the persons in Egypt.

3.4.2. Exporting cultural activities and culture

The issue of exporting national culture through the cultural institutes abroad had been presented by Paschalidis (2009). But another focus is even closer, talking of a specific kind of national culture, and it is through the cultural activities.

From a wider perspective from the European Union, some authors are wondering about the role of the European Union of the specific issue related to the exporting of culture in a globalized world. But with this perspective of culture as something to export, is when it becomes closer to the economic relations and the presence of cultural goods and services in the commerce and trade agreements (Henze, Holfram, 2014).

In 2011 the Dutch *Centre for International Cultural Activities* (SICA) published an innovative report presenting clearly a export of Dutch culture and cultural events³⁸⁵, gathering data about the worldwide activities of Dutch artists and cultural institutions. This report offered a ranking of the countries with Dutch cultural activities, highlighting a comparison between the cultural export and the regular export. It verified that the cultural and the general trends were in the balance with one another, and showing that for a small country like the Netherland, the opportunities lied for their eventually going together. Therefore the report drew a relation between cultural and economic exports from the Netherlands.

In addition to that, the report allowed to verify that the Netherlands had cultural activities in most of the MENA countries (except in Libya). It also highlighted two cultural activities implemented in Egypt in 2011 with two independent cultural centres of Cairo: one involving Dutch graphic designers with the *Townhouse Gallery of Contemporary Art* and another with musicians and the *Makan Centre*. One of the Dutch participants explains some of her impressions³⁸⁶:

We felt it was our responsibility as outsiders to do something with it, but thing were so much up in the air, we really had no idea where to start. After all, is wasn't our revolution, we didn't speak the language, we didn't have much of a clue of what was really going on.

3.4.3. Cultural Institutes' activities

"Cultural nationalism is so intrinsic in the concept of external cultural projection".

Gregory Paschalidis (2009: 288)

Aside of the promotion of the national language/s with regular courses, each cultural institute puts more or less emphasis in the organization of cultural activities, closely related to each national budget allocated for this purpose. The cultural activities are part of the cultural promotion abroad, and they can also be also linked to the

³⁸⁵ SICA (2011). "The Art of Exporting in 2011. Dutch Art Abroad". *SICA Offshore Annual Survey 2011*.

<http://www.sica.nl/sites/default/files/the_art_of_exporting_2011.pdf>

³⁸⁶ The Dutch graphic designer Sandra Kassenaar.

promotion of the national creative industries and cultural products. Nevertheless since the start of the financial crisis of 2008 most of the institutes have been suffering some cuts in their budget, affecting their activities. In addition to that, In 2011 most of the cultural institutes in some Arab countries, including Egypt, were obliged to cancel planned activities due to the revolts, which were called "Arab Spring".



Figure IV.19- Euro-Arab Street Theatre Festival in Cairo (2007)

Goethe Institute (Project co-funded by the EU Delegation to Egypt)

Photo: Done by the author



Figure IV.20- Christmas card from the Goethe-Institut in Egypt (2007)

The kind of publications produced by the cultural institutes can be diverse. There can be punctual publications, like one from the *Goethe-Institut* on the experiences of German students in Cairo³⁸⁷. There can be also regular publications, like a magazine. This is the case of the magazine *Qantara- Dialogue with the Islamic World*,

³⁸⁷ HÜSKEN, T. (ed.) (2007). *Youth, Gender and the City. Social Anthropological Explorations in Cairo*. Cairo: Goethe-Institut.

published by the network of *Goethe Instituts* and targeting not only the Arab countries, but also the Islamic world.

Table IV.30- Main cultural activity's fields

CULTURAL FIELDS
Visual Arts
Architecture
Music
Performing Arts
Cinema
Book and Literature

The cultural activities are mainly related to cinema, music, theatre, visual art's exhibitions, or dance among other cultural fields. There are several elements to take into account when analyzing the different kind of cultural activities: the frequency of the event, the geographic scope, the originality, the audience targeted, and the kind of stage.

Table IV.31- Main features of a cultural event

ITEMS	FEATURES OF THE EVENT
Frequency	Annual Regular Punctually Special occasion
Geographic scope	Only in Cairo Other places of Egypt Middle East Worldwide
Stage of the culture cycle	Creation Production Dissemination Exhibition-Transmission Consumption-Participation
Originality	Egypt Region Touring event worldwide
Audience	Young Egyptian society as a whole
Stage	Open space Open space with restricted access Closed space
Access	Open Restricted

With respect of the stage of the *culture cycle* (UIS-UNESCO, 2009)³⁸⁸, most of the cultural activities organized by the cultural institutes are related to the dissemination, exhibition or transmission, and consumption or participation.

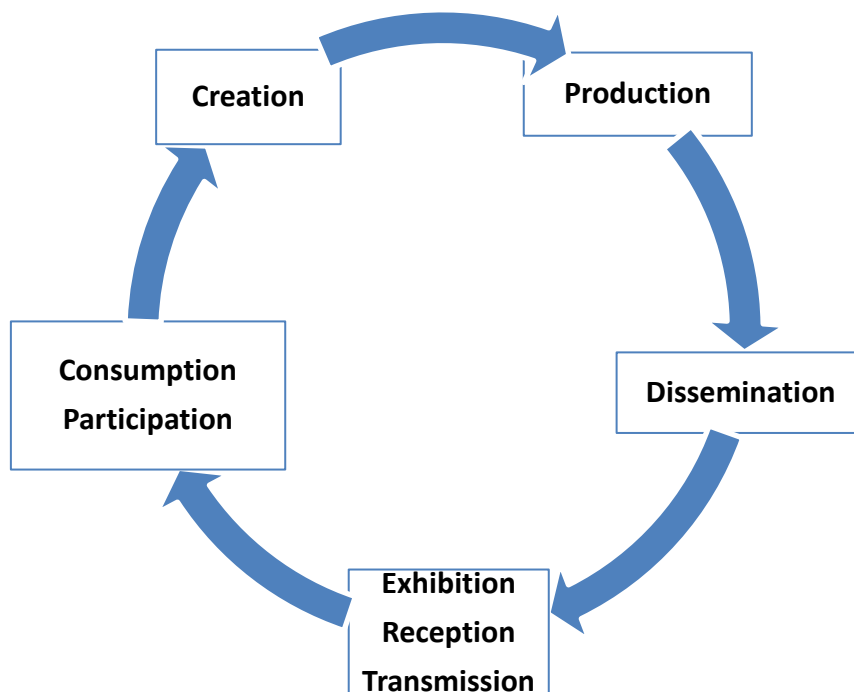


Figure IV.21- Culture cycle³⁸⁹

Comparing cultural activities

As example of cultural activities, analyzing two events with a wide Egyptian participation mainly due to their free access: one of them related to an annual event organized by the *Institut Français*, not only in Egypt but worldwide, with a French label as the "Fête de la musique". Another event organized punctually by the *Goethe-Institute* with an European approach, the *Euro-Egyptian Street Theatre Festival*, co-funded by the EU Delegation in Egypt³⁹⁰, which had a massive following in the streets of Downtown Cairo and a wide media coverage.

³⁸⁸ UIS-UNESCO (2009). *2009 UNESCO Framework for Cultural Statistics. (FCS)*. Montreal: UNESCO Institute for Statistics, p. 20.

³⁸⁹ *Ibidem*.

³⁹⁰ Project selected under the Call for Proposals for local cultural activities in 2006

Table IV.32- Some examples of events organized with different frequency

	INSTITUT FRANÇAIS	GOETHE-INSTITUT
Year	2008	2007
Event	<i>Fête de la musique</i>	Euro-Egyptian Street Theatre Festival
Stage culture cycle	Consumption Participation	Consumption Participation
Frequency	Yearly	Eventually
Audience	Young	All society
Place	Cairo	Cairo
Stage	Citadel	Downtown
Access	Open	Open
Originality	Worldwide	Regional
Geographic scope	Cairo	Cairo & Egypt

4. SCIENTIFIC ARCHAEOLOGICAL COOPERATION

4.1. ARCHAEOLOGY AND INTERNATIONAL RELATIONS

The link of archaeology and international relations or diplomacy is not something new. The foreign policy of each individual country usually includes fostering international partnerships as part of the intercultural dialogue and the promotion of the mutual understanding, which are the result of some legal instruments and policies, where museums, universities and research institutes are also involved together in archaeological issues (Luke & Kersel, 2013). It must be remarked the role of archaeology as a *soft power*, as defined by Nye (1990 & 2004), for fostering foreign relations and diplomatic goals, especially in reference countries of this fields, like Egypt, offering to partner countries a possibility to contribute to the national prestige, mainly due to the high visibility of some actions in this field, aside from the historical contribution (Van der Linde, Van de Dries, Schanger, Slappendel, 2012).

The use of cultural diplomacy practiced through projects promoting the preservation and conservation of archaeological sites and cultural heritage venues in foreign countries in general or projects assisting local governments in the recovery of looted antiquities, not only provides a good image of the country, but also assist in promoting and maintaining friendly relations, and supporting the diplomacy (Luke & Kersel, 2013). In addition to that, these projects can be done through specific programmes of cultural heritage and/or education and training, assistance to museums, or research centres. Therefore, the actors involved in this kind of projects can be very diverse.

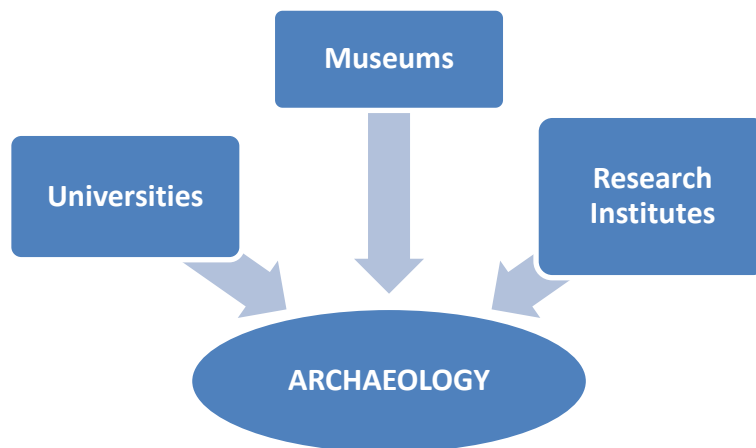


Figure IV.22- Institutions directly related to archaeology

Due to the wide range of activities and diverse kind of actors involved in archaeological missions, projects and cooperation, the support of the national diplomats facilitate the administrative procedures for getting the necessary archaeological permits in the field country. In the case of searching for funds, the diplomats can also facilitate the private funding. Often the projects can involve public

funds linked to the budget of the Ministry of Foreign Affairs or Ministry of Higher Education and Research, which also can include the contribution of cultural institutions or museums, and private partnerships, involving companies looking also for visibility and prestige in countries where they have economic interests. Despite of that, in Europe the public support is still predominant, although there can also be private initiatives.

4.2. ARCHAEOLOGY AS A RELEVANT CULTURAL SECTOR IN EGYPT

Egypt is a country with a vast archaeological heritage, not only of the Pharaohs era, which is the most well-known, but also Greek, Roman, Christian and Islamic. Despite that the Egyptian government allocates funds from its annual budget for it, for this cultural sector, it is also important the international cooperation with other countries and its technical assistance. Therefore, archaeology is a key component of its international relations with third countries. It is also closely linked to cultural tourism and its consequent contribution to the national economy. Furthermore, international exhibitions of ancient objects and artefacts related to the pharaohs attract massively the public to exhibitions organized abroad, which are an important source of incomes for the country, together with the fees for holding massive concerts³⁹¹ social events in archaeological sites, or filming tourist documentaries. In fact, the Egyptian government uses restoration, development of museums, and archaeological sites with profit purposes³⁹².

Otherwise, archaeology has a relevant position in the national cultural and educational policy, since there is a specialized discipline within scientific archaeology: the Egyptology. Its origin is closely linked to the European colonialism, and the different public and private expeditions sent to Egypt by different European countries in the past. Still today, archaeology can be considered the main attraction of the country, and because of that, the Egyptian government creates regularly expectations around its rich archaeological heritage and new archaeological discoveries continuously, in order to attract visitors. Due to the big relevance of the archaeological field in Egypt and its historical past, this subject is analyzed independently from other kinds of cultural cooperation.

In addition to that, it is a cultural field with different components: the component of cultural heritage, closely linked to museums, and the one related to science and research, closely linked to universities and specialized research institutions. Furthermore, it is a field of cooperation where different kind of actors can be found, including public and private partnerships. In fact, most of the archaeological cooperation projects can involve a diversity of actors: universities, museums, research institutes or even private companies among others. All these components aside of the importance of the archaeology in the promotion of the country abroad and the cultural tourism sector, and therefore an important contribution to the national economy.

³⁹¹ Like the concert of Shakira at the Giza Plateau, next to the Pyramids, in 28 March 2007.

³⁹² IFACCA- World CP / Egypt (version 30/9/2011) <<http://www.worldcp.org/egypt.php#>>

4.3. EGYPTOLOGY AND EGYPTIAN ANTIQUITIES

4.3.1. The Europeans and the Egyptian antiquities

France is the European country that marked the starting point of the archaeology in Egypt and the Egyptology at the end of the 18th century, during the three-year occupation of Napoleon's troops in Egypt. It also meant the start of the scientific missions. But the political events and the rivalry between France and the UK were the reason for the increased importance of Egypt in the context of international policy, and the role of the consuls became, as consequence, more important. After the victory of admiral Nelson in the *battle of Abukir* (1799), the French had to leave Egypt and most of the objects of Napoleon's expedition were confiscated, including the *Rosetta Stone*³⁹³. These pieces passed to be part of the *British Museum* (Gómez Espelósin & Pérez Largacha, 2003: 232-255).

A high number of archaeological excavations in early twentieth century under the auspices of Western archaeologists, shipped to Western museums. These museums displayed the artefacts found, and the public or private collections of Egyptian antiquities, which often became the origin of some of the most important European museums. And after a first stage, it followed the inventory and the study of the different objects of the different collections, which often was linked to the first studies of Egyptian art in Europe.

It should be pointed out the key role played European consulates established in the country, in the explorations, the facilitation archaeological permits, the collection of the objects and artefacts, and the creation of the main European collections. Especially remarkable were the roles of the French and the British consuls, in collaboration with some Italian explorers³⁹⁴.

In addition to that, the Europeans, and especially French, were also the responsible of the antiquities in Egypt when the Egyptian authorities realized that they had to take charge and control their cultural heritage. Auguste Mariette was sent by the *Louvre* and arrived in Egypt in 1850. He became the director of the new Department of Egyptian Antiquities upon request of the Viceroy of Egypt in 1858. It was in 1871 when he could bring into practice the project for the creation of an *Egyptian Museum* in Cairo. Gaston Maspero replaced him as Director General of Antiquities, and during a centennial, this post was occupied by French, until 1952 when there was the nationalization of Nasser and since then the directors were Egyptians (Gómez Espelósin & Pérez Largacha, 2003: 232-255).

Through history what has attracted more the international attention on and contributed to the international promotion of the tourism to the country have been the archaeological discoveries. One of the greatest discoveries of the history of archaeology was the tomb of Tutankhamon in 1922 by the British archaeologist

³⁹³ The *Rosetta Stone* was found by a French soldier in 1799, and it had been used by Champollion for deciphering the hieroglyphics.

³⁹⁴ Bernardin Drovetti (French consul), Henri Salt (British consul), and Giovanni Battista Belzoni.

Howards Carter³⁹⁵. At that time, European journalists and foreigners were the only invitees at the official opening of the tomb.

4.3.2. The main European museums with collections of ancient Egyptian art

The creation of some of the most important museums in Europe with collections and objects of ancient Egyptian art are often linked to exploration and archaeological missions organized in the past. Therefore, there is a close link between the countries with a long archaeological presence in Egypt and the museums with relevant collections. Nowadays the most important museums out of Egypt with the most important collection of ancient Egyptian art are based mainly in European capitals and in national museums. Often these collections are an important a focus of attraction for tourism, especially when it refers to the most famous pieces.

From another side, the historical and lasting archaeological relations from the past are still determining some bilateral relations on the archaeological cooperation of some European countries and Egypt, and a continuous presence of archaeologists of these countries until the present times.

The *Egyptian Museum* of Cairo is the most important museum of ancient Egyptian art, followed by Italy, with the second museum in the world in this sense, the *Museo Egizio* established in 1824 in Turin. The origin of the museum was the pieces were acquired to the French consul. Later, between 1903 and 1920 Italy launched a number of archaeological campaigns, and as a consequence of that, new pieces were added to this museum between 1930 and 1969. The next European museum is the *British Museum* in London, with its origin in 1753 as consequence of a donation of a private collection. It displays the *Rosetta Stone*, included in the war treaty after the defeat of the French army. From its side, the *Musée du Louvre* in Paris created its collection of ancient Egypt when several private collections became part of it. Another relevant museum in Athens is the *National Archaeological Museum*, founded in 1866, with a collection coming from a donation from the Egyptian government and later completed with private collections of two Greek-Egyptians in 1888 and 1904³⁹⁶

Table IV.33- Main European museums with collections of Egyptian antiquities

COUNTRY	CITY	MUSEUM	YEAR OF CREATION ^º
Italy	Turin	Museo Egizio	1824
United Kingdom	London	British Museum	1753
France	Paris	Musée du Louvre	1793
Greece	Athens	National Archaeological Museum	1866
Germany	Berlin	Neues Museum- Ägyptisches Museum	1828
Netherlands	Leiden	Dutch National Museum of Antiquities ³⁹⁷	1818

³⁹⁵ in 1901 the British Howard Carter was the Chief Inspector of antiquities in Upper Egypt, when he prepared a report on the Nubian temples, during the construction of the first dam (1898-1902).

³⁹⁶ Ioannis Dimitrou from Alexandria. and Alexandros Rostovic born in Cairo.

³⁹⁷ Former Rijksmuseum van Oudheden (1743).

The collection of the *Ägyptisches Museum*³⁹⁸ of Berlin was founded in 1828, and later in 1842-1845 a Prussian expedition traveled to Egypt and Sudan and received around 1500 objects as a present from Mehmed Ali. The museum was specially built for the Egyptian collection in 1850, and grew the following years, among other reasons, due to the excavations which took place between 1911 and 1914 in Tell el Amarna. The museum contains one of the famous pieces of the Egyptian art: the bust of Nefertiti. Another remarkable museum is the *Rijksmuseum van Oudheden* in Leiden (the Netherlands), started in 1743 with a donation from the *University of Leiden*, which became in 1818 the *National Museum of Antiquities* of the Netherlands. Many other European museums collected pieces of Egyptian art, including the *Vatican Gregorian Egyptian Museum* in Rome³⁹⁹, founded in 1839 by Pope Gregorio XVI. In addition to the main European museums with important collections of ancient Egyptian art, there are also a big amount of other public museums with public or private collections.

The ancient Egyptian art and Egyptian collections in European museums are closely linked to the political context and how were the international relations at the time of the creation of these main museums. More recently, some European countries followed initiatives for the enlargement of these collections until the 1960s, mainly as a result of their participation in the UNESCO Campaign of Nubia, but at that time the Egyptian government had already taken measures forbidding the export of antiquities.

The Egyptian artefacts in these museums can still have some influence in the bilateral relations of these European countries and Egypt, meaning from scientific cooperation to the claiming for antiquities, like the bust of Nefertiti in Berlin, or the *Rosetta Stone* in London.

4.4. PROTECTION OF HERITAGE AND EGYPT'S CLAIMS OF RESTITUTION OF ANTIQUITIES

4.4.1. The Egyptian authorities' initiatives

In the 1850s when the Egyptian antiquities service was created the looting of artefacts began to slow, and some laws related to antiquities and its export were drafted. According to Salim Ikram⁴⁰⁰ (2016), from the 20th century onwards there was a legitimate trade of antiquities with registered dealers in Cairo monitored by the government, and since 1952, after the revolution, the export of archaeological objects from Egypt is forbidden.

The Egyptian government considers that some objects and artefacts displayed in museums and private collections around the world, including some European countries, are held illegally or stolen artefacts and treasures. Because of that, they are pursued by the Ministry of Culture through the *Supreme Council of Antiquities* (SCA)⁴⁰¹. Since 2002 the SCA has been working with a group of international volunteers in order to identify items obtained illegally from auctions or by major museums. This is how around 6.000 pieces have been repatriated to Egypt in a decade. Lately, the

³⁹⁸ The *Ägyptisches Museum* of Berlin: <www.egyptian-museum-berlin.com/c01.php>

³⁹⁹ The *Gregorian Egyptian Museum* <www.mv.vatican.va/mez>

⁴⁰⁰ Professor of Egyptology- *American University in Cairo*.

⁴⁰¹ *Supreme Council of Antiquities* (SCA) <http://www.sca-egypt.org/eng/RST_MISS_MP.htm>

political instability and the fragile economic situation have amplified illegal excavations and trade of antiquities, and even the *Egyptian Museum* in Cairo was looted during the 2011 uprisings.

In order to raise the awareness on this issue, the Egyptian authorities and the *Egyptian Museum* organize in a regular way exhibitions on recovered and returned objects to Egypt, which were illegally exported from archaeological excavations or bought to the black market, including objects intercepted at Egyptian ports and airports. In January 2016 an exhibition at the Egyptian Museum in Cairo showed off about 200 antiquities from among 500 that have been repatriated from the US, the United Kingdom, Germany, Belgium and Australia.

4.4.2. Egyptian claims of restitution of its antiquities to European countries

The SCA requested to borrow for three months, without success, some of the best pieces from around the world in order to include them in the exhibition foreseen, on the occasion of the opening of the *Grand Egyptian Museum*⁴⁰². The pieces requested includes pieces included in some European museums with important collections of ancient Egyptian in Paris, London and Berlin.

Table IV.34- Some of the pieces claimed by Egypt for the opening exhibition

TO	PIECE OF ART	MUSEUM
France	Zodiac of Dendera	Musée du Louvre
Germany	Bust of Nefertiti	Neues Museum
	Sculpture of Hemiunu	Pelizaeus Museum (Hildesheim)
United Kingdom	Rosetta Stone	British Museum

One of the pieces requested by Egypt to Germany was the bust of Nefertiti, one of the world's most controversial art objects. In 1912 it was discovered by a German archaeologist⁴⁰³ and he took it to Germany. The archaeological mission was assigned by the *Oriental Society* of Berlin. Years later, in 1923 the bust was exhibited in Berlin (*Neues Museum*). Since 1925 Egypt has been requesting Germany to return it. The Egyptian government through the *Supreme Council of Antiquities* claims for it to Germany because it is alleging that the bust was sent out of Egypt illegally (Fernández Liesa, 2012: 202). In 1935 Germany considered giving it back as a political gesture, which finally did not happen⁴⁰⁴. In 2011 the president of the *Prussian Cultural Heritage Foundation* rejected the request of the Egyptian Foreign Ministry stating: "She [the bust of Nefertiti] is and remains Egypt's best ambassador in Berlin". But the claim of this specific piece of art by Egypt is not only due to its cultural value, but also because is related to its economic contribution through museum visitors and tourists. Each year

⁴⁰² The opening of the new museum was initially foreseen for 2015, but for the moment is postponed due to financial reasons.

⁴⁰³ The German archaeologist was H. Borchardt, and he founded in an excavation founded by James Simon in Tell el Amarna.

⁴⁰⁴ LIDZ, G. (2015). "The sad story behind Egypt's ugly Nefertiti statue". *Newsweek*, 7/8/2015.

<<http://europe.newsweek.com/frankenstein-art-nefertiti-egypt-germany-ugly-pharaoh-330010?rm=eu>>

Berlin receives some 500.000 visitors to see the bust of Nefertiti. In Egypt where 11,5 percent of total employment is related to tourism⁴⁰⁵ makes it an additional motivation.

The *Rosetta Stone* at the *British Museum* in another complicated case requested officially by Egypt in July 2003 alleging that was part of the Egyptian identity. After the victory of admiral Nelson in the *battle of Abukir* (1799), the French had to leave Egypt and all antiquities, including the *Rosetta Stone*, found by a French soldier in 1799, which had been used by Champollion for deciphering the hieroglyphics. These pieces passed to be part of the *British Museum* (Gómez Espelós & Pérez Largacha, 2003: 232-255). Egypt was under the Ottoman rule at that time, which makes the issue of the ownership quite complicated according to the law, and also by who should be requested the returning of this art piece.

Another of the cases involved four reliefs from a wall of a tomb in Luxor, which were in the *Louvre Museum*. After some time, the case was not resolved, and the Egyptian government decided to block the works of a French excavation where the *Louvre Museum* participates at Saqqara. After that, France agreed to return the pieces to Egypt⁴⁰⁶.

These examples reflect how historical facts and the claiming of antiquities by Egypt can interfere in the bilateral political relations with some European countries. It can also show how a cultural issue, like in this case, related to the claiming to some antiquities in national museums, can add a difficulty to the bilateral relations of Egypt with some European countries, instead of being a form a *soft power*. Usually, these issues arise in moments of tense bilateral relations.

4.5. ARCHAEOLOGICAL COOPERATION

4.5.1. International instruments of archaeological cooperation: The UNESCO Safeguarding Campaign of Aswan High Dam

Once the construction project of the dam in Upper Egypt was ahead, a safeguarding project for several archaeological sites had to be prepared. The cost of the project couldn't be funded by Egypt and either Sudan. Then, in 1959 UNESCO⁴⁰⁷ adopted the principle of an appeal for international cooperation campaign to assist the Egyptian and the Sudanese Governments and authorized the preparatory work safeguarding Abu Simbel Temple and archaeological investigations of the sites of Nubian Sudanese to be undertaken as a matter of urgency (Harrison, 2013: 58). After appealed by governments of Egypt and Sudan, UNESCO launched an international safeguarding campaign in 1959 following the decision to build the Aswan High Dam⁴⁰⁸, in order to raise the awareness on the preservation of the monuments, and accelerated the

⁴⁰⁵ Data from the 2013 World Travel and Tourism Council report:
<<http://www.etoa.org/docs/default-source/Reports/other-reports/2013-travel-tourism-economic-impact-by-wttc.pdf?sfvrsn=0>>

⁴⁰⁶ EL SHAARAWI, S. . "Egypt's Own: Repatriation of Antiquities Proves to be a Mammoth Task". *Newsweek*, 5/10/2016.

<<http://newsweekme.com/egypts-repatriation-antiquities-proves-mammoth-task/>>

⁴⁰⁷ Decided during the 55th session of the Executive Board of UNESCO.

⁴⁰⁸ UNESCO <<http://whc.unesco.org/en/list/88>>

archaeological research in areas to be flooded undertaking as a matter of urgency. The most remarkable were the dismantle and relocation of Ramses II Temples in Abu Simbel⁴⁰⁹, started in July 1964 and completed in 1968, the temple of Philae⁴¹⁰, and also 22 additional temples, which were also documented and relocated with the assistance of 40 technical missions from five continents.

In addition to this international campaign, several countries issued stamps, in order to give publicity to this campaign⁴¹¹. From Europe, only Monaco and the Vatican followed this initiative, and in order to enlist private support and as a source of incomes for the project, several exhibitions toured from 1959 to 1981 through different countries from Europe, Asia, and North-America. The bulk of the financial support to Egypt came mainly from the US, France, Italy and Federal Republic of Germany (Harrison, 2013: 58-59).



Table IV.23- UNESCO Campaign (1963)- Stamps issued by the United Arab Republic
Source: Collection of the author

This campaign lasted for twenty years, the dam was finally completed in 1970, and it was the first successful campaign for worldwide 'cooperation' among governments and cultural communities. The campaign costs about 80 million US dollar, half of which was donated by 47 donor countries. Consequently, UNESCO initiated, with the support of the *International Council of Monuments and Sites* (ICOMOS), the preparation of a draft convention on the protection of cultural heritage⁴¹². Consequently, in 1972 UNESCO adopted the *Convention for the Protection of World Cultural and Natural Heritage*, which defines the kind of natural and cultural sites which can be considered for inscription on the *World Heritage List*⁴¹³. And in 1979 the relocated monuments of the safeguarding campaign were inscribed in the *UNESCO World Heritage List* as 'the Nubian monuments from Abu Simbel to Philae'. The project of the Aswan Dam and the safeguarding of some archaeological sites of the area were

⁴⁰⁹ Visited and described later by the Swiss Johann Ludwing Burckhardt in 1813.

⁴¹⁰ UNESCO- *World Heritage Centre* <www.whc.unesco.org/document/102656>

⁴¹¹ Argentina, Monaco, Kingdom of Laos, Indonesia, Togo, The Vatican, Ghana, The United Arab Republic, Pakistan, Sudan, Sharjah Emirate (UAE), Qatar, Mauritania, Haut-Volta Republic.

⁴¹² UNESCO <<http://whc.unesco.org/en/convention/>>

⁴¹³ UNESCO World Heritage Centre <<https://whc.unesco.org/en/convention>>

presented as a feat of modernization and technological development. In 2009 Egypt and Sudan celebrated the 50th anniversary of the Nubian Campaign.

4.5.2. Participation of European countries to the UNESCO Campaign

A total of 24 countries participated in the archaeological project and the rescue of around twenty temples and monuments, and 50 states funded 26 million US dollars of the campaign, in addition to 7 million dollars from private contributions⁴¹⁴.

Several European countries were involved in the campaign for the rescue of Abu Simbel in the 1960s: Czech Republic, Hungary, Italy, Netherlands, and Spain. Other countries like Poland participated in the dismantling and reassembling some temples⁴¹⁵. In 1965, in gratitude Egypt donated four temples to countries which especially contributed to the success of the rescue campaign: Debod temple to Spain, Taffa temple to the Netherlands, Ellesya temple to Italy, and Dendur temple to the United States⁴¹⁶, and also the porch of Kalabsha Temple to the German Federal Republic. Nowadays these temples are in the "park of the mountain" in Madrid, at the *Rijksmuseum van Oudheden* in Leiden, at the *Metropolitan Museum of Art* in New York, and at the *Egyptian Museum* of Turin. All temples are displayed in museums, except the one in Madrid, located in a park.

Table IV.35- Temples donated by Egypt

COUNTRY	TEMPLE	CITY	PRESENT PLACE
Germany	Kalabsha Temple (Porch)	Berlin	Egyptian Museum
Italy	Ellesya	Turin	Egyptian Museum
Netherlands	Taffa	Leiden	Rijksmuseum van Oudheden
Spain	Debod	Madrid	Parque de la Montaña
United States	Dendur	New York	Metropolitan Museum of Art

Nevertheless, the participation of several countries to the safeguarding campaign was not simply a benign attempt to help out a fellow nation in need (Harrison 2013: 59-60):

International expeditions launched by member states demanded that half of the archaeological finds would be taken back to museums in their own countries. This led to the relocation of whole temples to New York, Leiden, Madrid, Turin, and West Berlin. Furthermore, promises to participating member states were made to give them priority in applying for subsequent permits to excavate outside the reservoir areas. A series of complex political relationships that had developed out of the colonial histories of Egypt and its neighbors drove the patronage of member states and the subsequent carve-up of salvaged archaeological remains. The campaign was an important nation-building exercise, in which the power and influence of various member states were expressed in the level of support offered and, by extension, the number of Egyptian antiquities that 'flowed' back home to act as a material witness to their influence on the world stage.

⁴¹⁴ <<http://templodedebod.memoriademadrid.es/historia.html>>

⁴¹⁵ Temples of Abu Simbel, Dabod and Tafa.

<<http://www.pcma.uw.edu.pl/en/events/70-years-of-polish-archaeology-in-egypt-exhibition/>>

⁴¹⁶ UNESCO World Heritage Centre <<http://whc.unesco.org/en/activities/173>>

4.5.3. The Spanish participation to the UNESCO Campaign

In 1955 the admission of Spain as MS of the United Nations meant the ending period of its international isolation since the end of the Civil War. One of the instruments used for the normalization of its international relations was the establishment of bilateral relations with the MSs of the newly created *League of Arab States*, where the culture was one of the pillars of its strategy towards Arab countries (González, 2010: 95-96). This campaign was a good occasion for cultural solidarity, and in addition to that, it was with an Arab country. Despite that Spain was not a country with a long tradition of Egyptologists⁴¹⁷, it was one of the main contributors with 325.000 US dollars for the safeguarding of Abu Simbel, 200.000 US dollars to the temple of Philae, and participating in the archaeological actions. The Spanish mission was lead by the director of the *Museo Arqueológico Nacional* in Madrid⁴¹⁸. This participation started the research on Egyptology in Spain, with the concession in 1966 of an archaeological site in Heracleopolis Magna which it is still ongoing.



Figure IV.24- Transporting the Debod Temple

Photo: SIT Spain

As part of its contribution, in 1964 Spain requested officially the temple of Debod as a donation⁴¹⁹, together with other three temples which the Egyptian government donated to the countries that gave more economic support to the safeguarding of the Nubian monuments, in Turin, Leiden, and New York. The Spanish request was accepted in 1967, after the increase of its donation until more than 500.000 dollars. Then, on 30 April 1968 by a decree of the United Arab Republic, Egypt donated the Temple of Debod to Spain for its collaboration. The official opening of the temple in its new location in Madrid was in 1972⁴²⁰.

⁴¹⁷ In Spain, there has not been a long tradition on Egyptology, but there have been individuals, like Eduard Toda who excavated with Maspero when he worked in Egypt as a diplomat, and he provided with Egyptian objects the *Museo Arqueológico Nacional* in Madrid.

⁴¹⁸ The director was Mr. Martin Almagro Basch.

⁴¹⁹ In some occasions the Egyptian government has claimed the return of this temple to Spain.

⁴²⁰ <<http://templodedebod.memoriademadrid.es/historia.html>>

4.5.4. The UNESCO Campaign of the Aswan Dam as promotion of the cultural tourism

The first successful UNESCO campaign for worldwide cooperation among governments and cultural communities was in 1959 to save Abu Simbel from flooding. Since then, Abu Simbel became one of the touristic attractions of Egypt⁴²¹. This is a good example of the close link between tourism and cultural heritage.

Although this area in Upper Egypt was already a touristic place, this international campaign stimulated the boom of tourism, and the Egyptian authorities sought to exploit it through the imposition of a touristic tax to help fund the safeguarding campaign (Harrison, 2013: 61).

4.6. EUROPE- EGYPT ARCHAEOLOGICAL COOPERATION

4.6.1. Archaeology as a national priority

The political relations between each individual country interested in archaeological projects and Egypt can be a determinant fact for the development and implementation of the project, aside of the kind interventions (research, prospection, conservation and restoration, excavation, valorisation, technical assistance, capacity building, etc.). Usually, once launched, the excavation projects can last several years or even several decades. In this sense, European diplomatic missions in the field country can also mean a close support to these initiatives, together with the financial support from their government of the country of origin and promotion for finding funds from private donors.

Some of the European countries with archaeological cooperation projects with Egypt have one or several permanent archaeological centers in Egypt, but others follow the archaeological projects through the cultural section of their embassies or their cultural centers, like Austria, Italy or Spain. There are also some mixed missions involving different countries or professionals from different nationalities, despite the fact that the archaeological permit is requested only by one country. The language can also be a determinant factor when a project decides to look for European or non-European partners following a linguistic priority, especially if the actors involved are universities. In this case, often the partnership between universities is with countries that share the same language, often linked then to the Francophony (Switzerland-France), the Anglophone world (United Kingdom-United States) or the German speaking countries (Germany-Switzerland). Therefore, the language can be a determinant factor of cooperation between universities, but not the only one. Other partnerships not related to a common language include France and Poland, or Poland and Slovakia.

4.6.2. Permanent European archaeological Institutes in Egypt

Some of the countries active in the specific field of Egyptology and with archaeological missions in the field can have one or several permanent archaeological institutes in Egypt, usually based in Cairo. The task of these institutes is focused on scientific research and cooperation with third countries in general or specifically with Egypt.

⁴²¹ UNESCO <whc.unesco.org/document/102656>

France, the country originator of the Egyptology, has the oldest foreign archaeological institute in Egypt with the *Institut Français d'Archéologie Orientale* (IFAO), and it is the only European country with more than one archaeological institute in Egypt, with a total of three, distributed in different areas (Cairo, Alexandria, and Luxor). The IFAO was created as a permanent mission in Cairo in 1880 as the *École Française du Caire*, a counterpart in Egypt of the French archaeological institutes of the *École Française d'Athènes* and the *École Française de Rome*, previously opened, which were part of a network of French schools abroad. Its first director was the Egyptologist Gaston Maspero, and in 1898 adopted its present name⁴²². The IFAO works and research on the social sciences and humanities, not only of the past but also of the present times, produces publications and takes care of the management of the French excavations in Egypt⁴²³. There is a tradition held in Cairo once a year, consisting in the IFAO's annual reception, at the end of the summer, and therefore meaning the end of the archaeological season. This annual event gathers most of the archaeologist and specialists working in the country.

Table IV.36- European archaeological Institutes with a permanent presence in Egypt

COUNTRIES	SINCE	ARCHEOLOGICAL INSTITUTES
Austria	1966	<i>Österreichisches Archäologisches Institut-Cairo Branch</i>
Belgium & Netherlands	1971	<i>Netherlands-Vlaams Instituut in Cairo (NVIC) (Netherland-Flemish Institute)</i>
Czech Republic	1958	<i>Czech Institute of Egyptology</i>
France	1880	<i>Institut Français d'Archéologie Orientale (IFAO)</i>
	1967 ⁴²⁴	<i>Centre franco-égyptien d'étude de Temples de Karnak (CFEETK)</i>
	1990	<i>Centre d'Études Alexandrines (CEAlex)</i>
Germany	1907	<i>German Archaeological Institute (DAI)-</i>
	1983	<i>Deutsches Archäologisches Institut Kairo (DAIK)</i>
Italy		<i>Centro Archeologico Italiano</i> ⁴²⁵
Poland	1959	<i>Polish Centre of Mediterranean Archaeology (PCMA)</i>
Spain	1993	<i>Instituto Arqueológico Español en El Cairo</i> ⁴²⁶
Switzerland	1950	<i>Swiss Institute of Architecture and Archaeological Research</i>
United Kingdom	(1882)	<i>Egyptian Exploration Society (EES)</i>
	1993	<i>Office in Cairo</i>

From its side, Germany is present in Egypt since 1983 with the *Deutsches Archäologisches Institut Kairo (DAIK)*⁴²⁷ as a branch of the *Deutsches Archäologisches Institut (DAI)*, a federal institution with the head office in Berlin, and under the remit of

⁴²² Institut Français d'Archéologie Orientale: < <http://www.ifao.egnet.net/>>

⁴²³ France is the country with more archaeological missions in Egypt.

⁴²⁴ Initially created in 1895 by the SCA.

⁴²⁵ The Centro Archeologico Italiano belongs to the Istituto Italiano di Cultura.

⁴²⁶ Not operational.

⁴²⁷ *Deutsches Archäologisches Institut- DAI* (German Archaeological Institute) <<http://www.dainst.org>>

the Federal Foreign Office. The DAI's origin is in 1829 when a group of scholars, artists, and diplomats founded in Rome the "*Istituto de corrispondenza archaeologica*". In 1871 it became a Prussian state institute, and later when it became an imperial institute in 1874, a department was founded in Rome. Already in the 20th century were created the departments of Cairo, Istanbul, Madrid, Baghdad, and Tehran, and also branches in Sanaa, Damascus, Lisbon, Ankara. Germany opened the DAI in 1907, which cooperates worldwide with research institutions, authorities and universities. It follows a regional approach from Berlin, mainly focused on the Arab and Islamic world. It conducts excavation projects in ancient sites of the Pharaohs' times and restoration of Islamic monuments in Cairo's Old City. Numerous projects are being supported under the Federal Foreign Office's Cultural Preservation Programme⁴²⁸. In addition to that, the DAI is also offering grants for young researchers for cooperation.

Among the archaeological institutes present in Cairo, the DAI has the competencies for the signature of bilateral agreements with international organizations. Since the start of the Arab uprisings, the DAI is focused in the valorisation of history and culture of all Arab countries, included Egypt. As consequence of that, and due to its institutional structure and competences, on 22-24 November 2016 the DAI has signed a Memorandum of Understanding with ALECSO⁴²⁹ in Berlin, for the preservation of urban heritage in the Arab world, and supporting joint activities of ALECSO, after launching of the "Observatory for the Urban and Architectural Protection in the Arab countries" in October 2016⁴³⁰, as a response to the threats of cultural goods, like to archaeological and architectural⁴³¹.

The *Polish Center of Mediterranean Archaeology* (University of Warsaw) started its archaeological excavations in 1937 in association with the French IFAO of Cairo. After a break due to the 2nd World War it restarted its activities with a long-standing cooperation between Polish and Egyptian specialists.

In the case of Spain, the Spanish government bought a building in Cairo in 1991 and in 1993 announced the opening of the *Instituto Arqueológico Español de El Cairo*. It was linked to the *Instituto de Patrimonio Cultural de España*, and at that time under the responsibility of the cultural section of the Spanish Embassy. The initial idea was fostering the studies of Egyptology, following the examples of France or Germany. In 2008 the Spanish Minister of Culture tried to revive the project⁴³². The idea was to create a network of archaeological institutes through the Eastern Mediterranean and the Middle East, including the institutes of Athens and Amman, in order to encourage the research and to develop closer relationships locally. Nevertheless, after several years without budget, activity, staff nor its own legal entity, the Spanish government finally did not have the political wish to open it⁴³³, partly due to the disagreement between the Ministry of Culture and the Ministry of Foreign Affairs. In fact in Spain,

⁴²⁸ Federal Foreign Office <www.auswaertiges-amt.de/EN/Aussenpolitik/Laender/Laenderinfos/01-Laender/Aegypten.html>

⁴²⁹ The Arab League Educational, Cultural and Scientific Organization.

⁴³⁰ WAM (2016). "ALECSO launches observatory to protect Arab urban , architectural heritage". *Emirates News Agency*, 4/10/2016. <<http://wam.ae/en/details/1395300689569>>

⁴³¹ DAI (24/11/2016). <<https://www.dainst.org/dai/meldungen>>

⁴³² During this period it was organized the exhibition "120 Years of Spanish Egyptology" at the *Egyptian Museum* in Cairo.

⁴³³ The project was stopped when there was a political change in the Spanish government and the political party PP (*Partido Popular*) gained the national elections.

there has not been a continuous policy on scientific research targeting and supporting Egyptology. Finally, the Spanish government decided to use the building as the new Spanish commercial office in Egypt under the Ministry of Economy and Competence⁴³⁴.

Concerning the *Egyptian Exploration Society* (EES), it is a Registered Charity and also a Limited Company Registered in England. The main office is in London, and the Trustees as well. The Cultural Counsellor at the Egyptian Embassy in London is ex-officio a Vice-President of the EES⁴³⁵. Its office in Cairo is housed on the premises of the *British Council*. The Cairo office is the only European archaeological institution with an Egyptian as Representative, with a role as Fieldwork and Engagement Manager. Presently the person occupying this post is a former inspector at the Egyptian Ministry of State for Antiquities, and it supports archaeological missions of the United Kingdom working in Egypt, liaising with the MSA and other official bodies. In addition to that, it offers organized tours to archaeological sites, and therefore linked to the cultural tourism sector. The features of this institute differ respect to the other national institutes, starting by the name of the institute, centred in the exploration more than in the archaeology exclusively, where the name of the European country does not appear. The only geographic reference in the name is of Egypt.

In general, the institutional structure and competencies of each archaeological institute differ. As an example, meanwhile the IFAO is under the tutelage of the *French Ministry of National Education, Higher Education and Research*, the DAI belongs to the *Federal Foreign Office*. This fact has allowed the DAI's signature of an agreement with the *Arab League* for the preservation of urban heritage in the Arab world. In the case of Austria, the *Österreichisches Archäologisches Institut* is part of the *Austrian Cultural Institute* of the Austrian Embassy in Cairo, and its director is the Scientific Counsellor⁴³⁶. Italy has its *Centro Archeologico Italiano*. From its side The *Egyptian Exploration Society* has its office at the *British Council*, and it also registered as a company in England. Hungary deals on archaeological issues from the office of the Hungarian Cultural Counsellor at the *Balassi institute*. The countries without an institute usually follow the archaeological issues from their embassies. As many other cultural issues, the different archaeological missions and project can be a reflection on the quality of the bilateral relations, and can also be affected positively or negatively by the situation of the bilateral political relations.

Each European archaeological institute has a different historical background, closely linked to the political history of their country and the priorities and strategies in its international relations. The geographical coverage of each archaeological institute can be also different. Meanwhile, France has archaeological institutes in different countries of the Middle East (IFAO, IFPO⁴³⁷, etc.), Germany is focused on the Arab and Islamic countries, and it has several branches of the DAI targeting, not only the Arab

⁴³⁴ CARRIÓN, F. (2016). "España abandona a sus egiptólogos". *El Mundo*, 6/5/2016. <<http://www.elmundo.es/ciencia/2016/05/06/572b977a46163f25388b45db.html>>

⁴³⁵ *Egyptian Exploration Society* (EES) <<http://www.ees.ac.uk/about-us/index.html>>

⁴³⁶ The Scientific Counsellor at present was the former director of the *Austrian Institute* who published a study on the Egyptian archaeology: BIETAK, M. (1979). *The present state of Egyptian archaeology*. JEA.

⁴³⁷ The *Institut Français du Proche-Orient* (IFAPO) is covering Syria, Lebanon, Jordan, the Palestinian Territories and Iraq. In 2003 France decided to merger its different structures of research in the Middle East in order to reinforce its scientific relation with the countries of the region. The IFPO is linked to the *Centre National de Recherche Scientifique* (CNRS) <www.ifpoorient.org>.

world but also the Islamic world. Other countries deal only with Egyptian issues. The institutional structure and competencies are also different.

Table IV.37- Determinant facts of archaeological cooperation

DETERMINANT FACTS	CZ	FR	DE	IT	NL	PL	ES	UK
Long lasting presence (from colonial times)		X						X
Bilateral political relations during the Cold War	X					X		
Participation in the UNESCO Campaign of Aswan	X		X	X	X	X	X	
Temples donated by Egypt (UNESCO Campaign)			X	X	X		X	
Permanent presence of an archaeological institute		X	X		X	X		
Main Egyptian art collections in national museums or private collections		X	X	X				X
Strong bilateral economic and political relations		X	X	X				X

CZ= Czech Republic; NL= The Netherlands; PL= Poland

Among the European countries maintaining a long-lasting archaeological presence in Egypt, it can be determined by several facts, which are: the presence in the country, the bilateral political relations during the Cold War, the participation in the UNESCO Nubian Campaign and the quality of the kind of bilateral economic and political relations with Egypt.

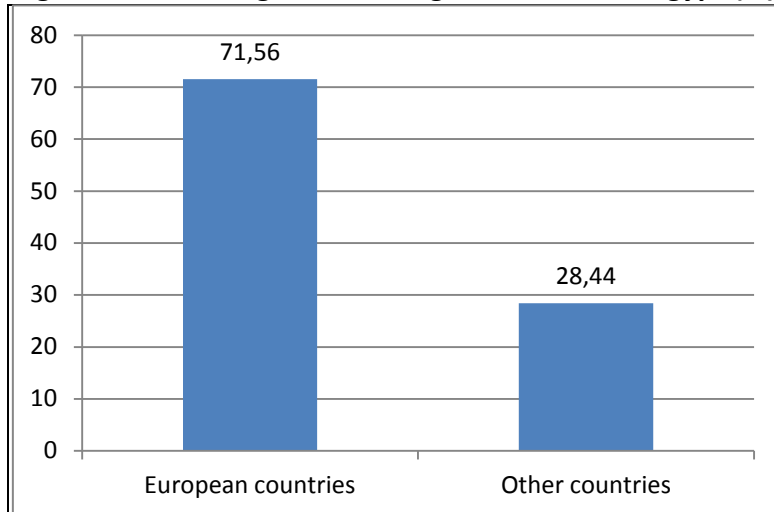
Other EU MSs have archaeological projects with Egypt, like Belgium, which has not official development cooperation projects with Egypt, but there are several cooperation initiatives between universities and research centers, and the country has more than half a dozen archaeological projects in Egypt. From another side, most of Sweden's activities are part of a regional MENA programme, but there are four bilateral projects with Egypt, including one on Conservation of Karnack and Luxor Temples, and another on digital archiving of old maps and documents⁴³⁸.

4.6.3. European archaeological missions in Egypt

Germany is a country investing in university research, France has a strong institutional archaeological presence in Egypt, and the United Kingdom is present in urban archaeology and the dissemination of Egyptology. The main specialized publications worldwide are published in French, English, and German.

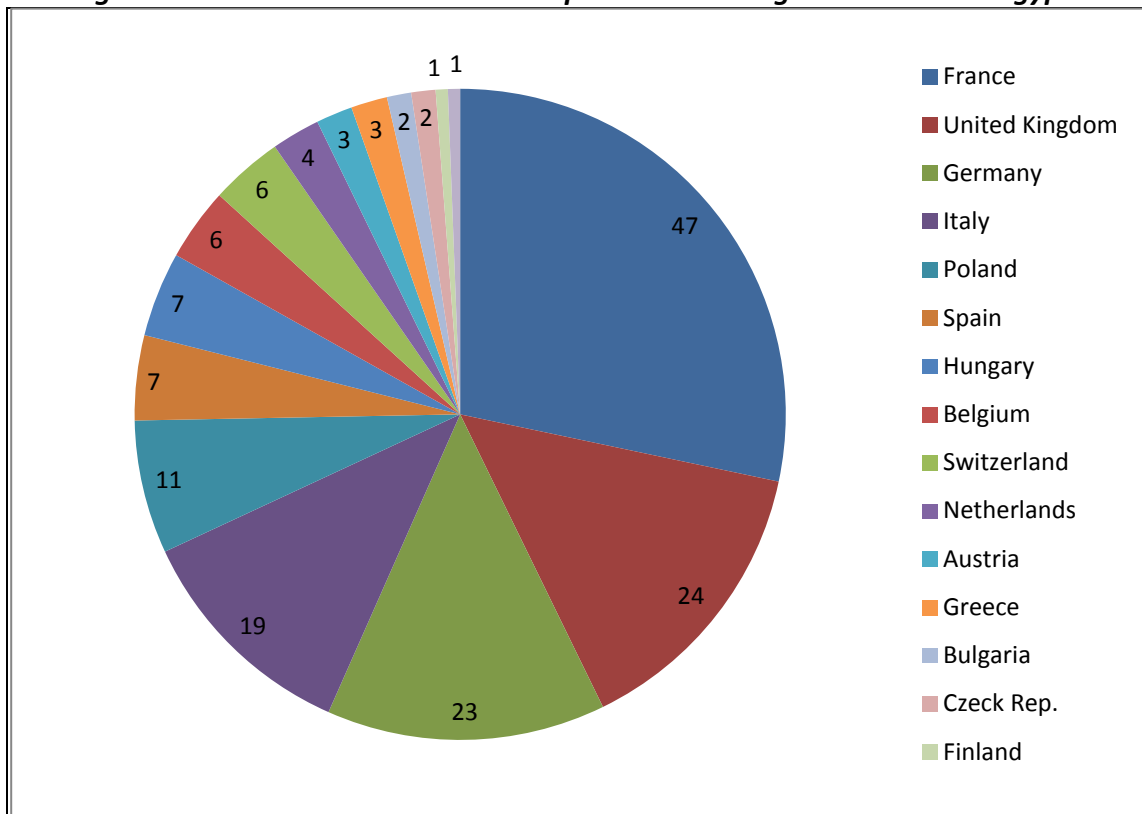
⁴³⁸ European Commission (2007). "Egypt- Country Strategy Paper (2017-2013)". 4/1/2007, PP. 47-49. <http://eeas.europa.eu/enp/pdf/pdf/country/enpi_csp_egypt_en.pdf>

Figure IV.25- Foreign archaeological missions in Egypt (%)



Source: Supreme Council of Antiquities- Ministry of Culture (consulted on 30/12/2016)
http://www.sca-egypt.org/eng/RST_MISS_MP.htm

Figure IV.26- Current and recent European Archaeological Missions in Egypt



Source: Published by the Supreme Council of Antiquities (consulted on 30/12/2016)
http://www.sca-egypt.org/eng/RST_MISS_MP.htm

The presence of archaeological projects in the field provides scientific prestige, visibility and promotes academic research. In some countries, archaeological missions can be funded by the Ministry of Foreign Affairs or Ministry of Culture, but they can be also found by private individuals or foundations (like the *Aga Khan Foundation* or the

Museu Egipci de Barcelona). All archaeological projects are in partnership with the SCA, previously under the Ministry of Culture, and it has become the Ministry of State for Antiquities.

Taking into account the current and recent archaeological missions in Egypt (2016)⁴³⁹, they account a total of 232 missions, with 169 missions from European countries⁴⁴⁰, and 68 from non-European countries. It represents that around a three-thirds of archaeological missions in Egypt are from European countries.

The European country with more archaeological missions is France, followed by United Kingdom, Germany, Italy.

Table IV.38- Relative terms of archaeological missions in Egypt

COUNTRY	EUROPEAN MISSIONS (%)	TOTAL MISSIONS (%)
France	27,7	19,8
United Kingdom	14,15	10,1
Germany	13,5	9,7
Italy	11,2	8
Poland	6,4	4,6
Spain	4,1	2,9

Among the non-European countries, the USA has the biggest number of missions, following France and before the United Kingdom. After with much less number of missions there are Japan and Canada, and also Russia is also present.

Concerning the location of these archaeological missions, especially when they are excavations, the oldest ones and the ones from countries maintaining good political relations with Egypt have the privilege to excavate in areas attracting the attention and with a high visibility, since they are closer to the touristic areas, like Luxor, Aswan, or the Valley of the Kings.

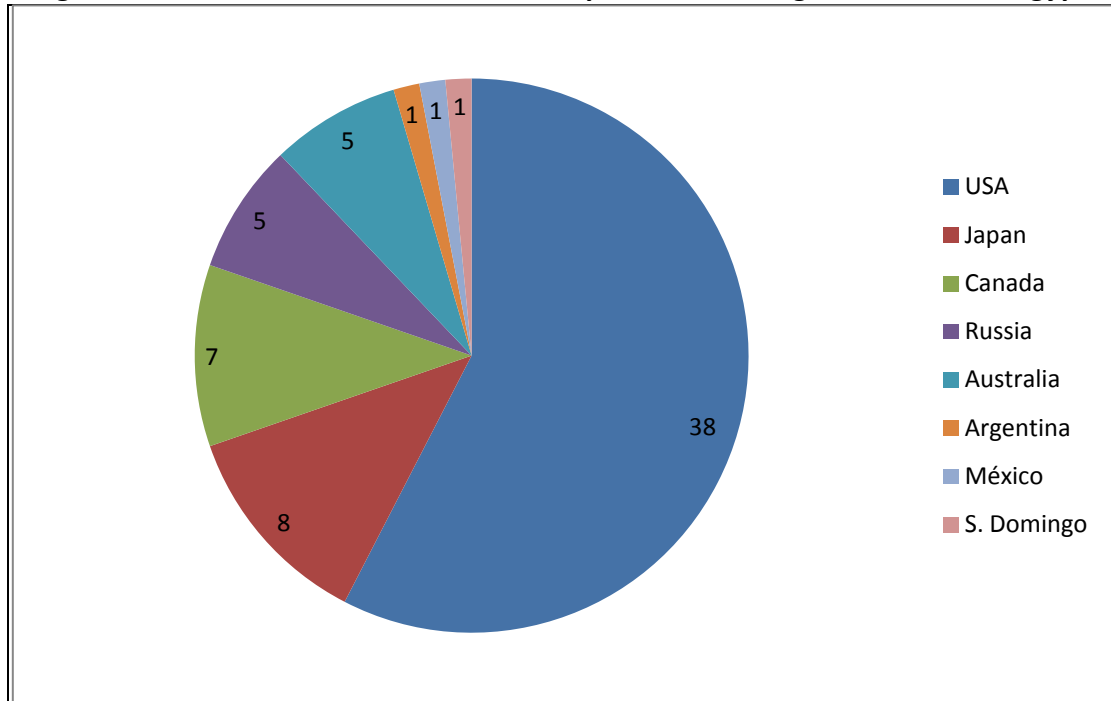
From another side, each archaeological mission or project involves a diverse number of experts: archaeologists, architects, conservators, photographers, students, geologists, etc. and most of the projects need a transversal cooperation, involving different disciplines. The actions and activities of archaeological cooperation can be very diverse and on different fields, since often the teams are multi-disciplinary.

⁴³⁹ The *Pontificium Institutum Biblicum* in Rome publishes annually in its magazine "ORIENTALIA," where it gathers a detailed and updated information provided by the different foreign archaeological missions in Egypt on their works and findings. Nevertheless, the information chosen for these statistics have been taken by the information presented by the *Supreme Council of Antiquities* on its web-site, because it specifies which is the nationality of the country requesting the archaeological permit to the Egyptian government.

Supreme Council of Antiquities (Ministry of Culture):
<http://www.sca-egypt.org/eng/RST_MISS_MP.htm> (consulted on 30/12/2016)

⁴⁴⁰ It includes EU MSs and Switzerland.

Figure IV.27- Current and recent non-European archaeological missions in Egypt



Source: Supreme Council of Antiquities- Ministry of Culture (consulted on 30/12/2016)
 <http://www.sca-egypt.org/eng/RST_MISS_MP.htm>

Table IV.39- Main activities related to archaeological cooperation

CAPACITY BUILDING & TRAINING	Conservation and restoration
	Management of archaeological sites
EXCAVATIONS	Providing technical expertise
	Prospecting and preliminary studies
	Research
	Technical and scientific advice
	Survey
	Underwater archaeology
CONSERVATION & RESTORATION	Providing technical expertise and assistance
	Reconstruction
	Research
	Technical and scientific advice
	Modern technical means applied to preventive archaeology
	Education and training
	Protection of heritage and fighting the illicit traffic of antiquities (1970 UNESCO Convention)
	Consultancy on legislation of archaeological and cultural heritage tutelage
VALORIZATION	Registering of archaeological sites
	Database of objects and artefacts
	Museology
	Technical and scientific advice
DIFFUSION	Production of specialized publications
	Organization of exhibitions

The main international actors involved in foreign archaeological missions are specialized institutes of research (mainly on Egyptology but there can be in other fields), universities and academic institutions, public and private museums or institutions (*Louvre Museum, British Museum, Metropolitan Museum of Art, Museo Arqueológico Nacional, Paul Getty Institute for Conservation, Aga Khan Foundation*). As example of the involvement of the museums, not only in the archaeological missions in Egypt but in the bilateral cooperation is the attendance in 2006 of some staff from the *Islamic Museum, the Egyptian Museum* and the SCA to the restoration training at the *Annual British Museum International Training Programme* in London.

The private donors can be diverse: from individuals to private museums or collections (i.e. *Museu Egipci de Barcelona*) or big companies (i.e. *Telefónica, CEPSA*). Since the past, there has been private initiatives in archaeology in the country. For private companies to be involved in this kind of projects offer the possibility to gain visibility and prestige, especially if they have an economic interest in the country.

4.6.4. Rules and regulations of foreign archaeological missions in Egypt

There have been laws regulating excavations since the 19th century, and the requirement of a permission from the Egyptian authorities for all archaeological missions started in 1869⁴⁴¹. Nevertheless, often archaeological excavations or conservation projects in Egypt have been linked to adventurers and amateur archaeologists. Since 2002 new rules were drafted and only professionals affiliated with reputable institutions were permitted to head projects in order to protect the sites. The new rules stopped new excavations in Upper Egypt, but the projects of conservation, restoration and recording projects were still welcomed. In fact every excavation is considered responsible for conserving and restoring anything it discovered. In addition to that, the discoveries must be announced to the media through the SCA, and scientific reports have to be submitted to the Egyptian authorities in English and Arabic⁴⁴². In 2008 Egypt drafted a law on the areas of archaeological interventions, limiting the archaeological excavations to new places in the Delta (North of the country), the oasis, and the desert, leaving the Upper Egypt only for conservation⁴⁴³.

Nowadays the permits for new foreign archaeological missions are only provided to these areas and in places which until now have been less studied and with less archaeological missions working on it. The missions that are in the Upper Egypt or in the more famous areas are only for archaeological missions with a long tradition, or from countries that maintain very good political relations with Egypt⁴⁴⁴. The archaeological permits have to be provided by the Ministry of State for Antiquities. Egypt still has a high rate of his land to excavate, and it is one of the countries that attracts more archaeological missions of the world, some of them with a long tradition,

⁴⁴¹ The archaeological permits were previously issued by the *Supreme Council of Antiquities (SCA)* under the Ministry of Culture, but it was absorbed later by the new Ministry of State for Antiquities, created in January 2011.

⁴⁴² HAWASS, Z. (2016). "Foreign expeditions in Egypt". *Al-Ahram Weekly*, 22-28 September 2016. <<http://weekly.ahram.org.eg/News/17356.aspx>>

⁴⁴³ Interview to Zawi Hawass (former director of the SCA): ARES, N. (2008). "Entrevistas a egiptólogos: Zawi Hawass". *Amigos del antiguo Egipto*, Diciembre 2008. <http://amigosdelantiguoejipto.com/?page_id=12616>

⁴⁴⁴ Like the United States or Japan.

which is facilitated by the permanent archaeological institutes based in the country, and countries that still maintain archaeological ties with Egypt due to their participation in the UNESCO Safeguarding campaign of the 1960s.

The Egyptian Ministry of Antiquities organized an "International Conference of Archaeological Missions in Egypt" (26 May 2016) to gather the foreign archaeological missions in the country⁴⁴⁵.

4.6.5. Specialized studies on Egyptology in European universities

The archaeological research works in close relationship with the national universities, especially in countries with studies or chairs in Egyptology. Sometimes the partnerships among different European or non-European universities are based on a common language: French, English, German (Austria-Germany).

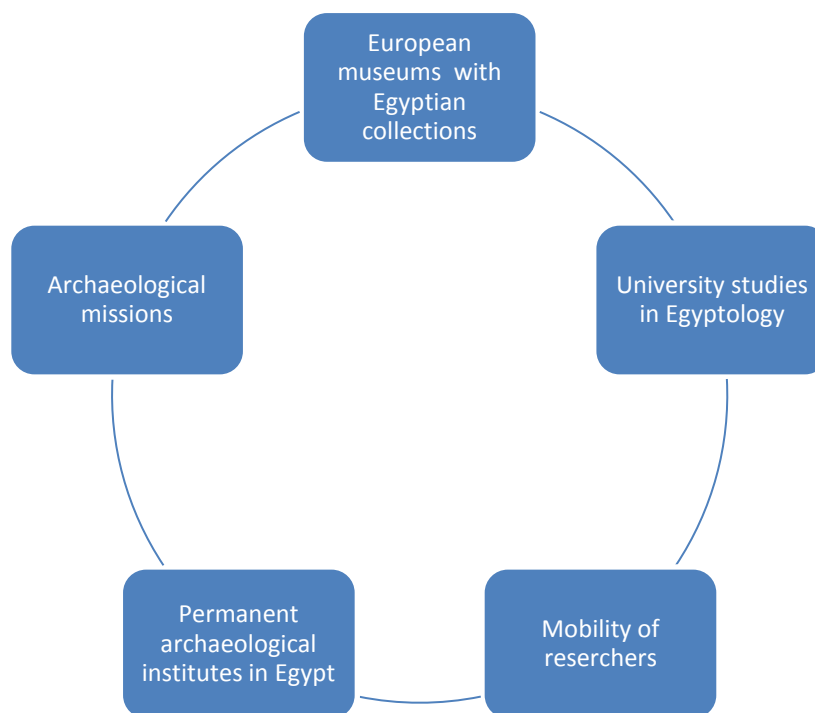


Figure IV.28- Relation of facts directly related to archaeology

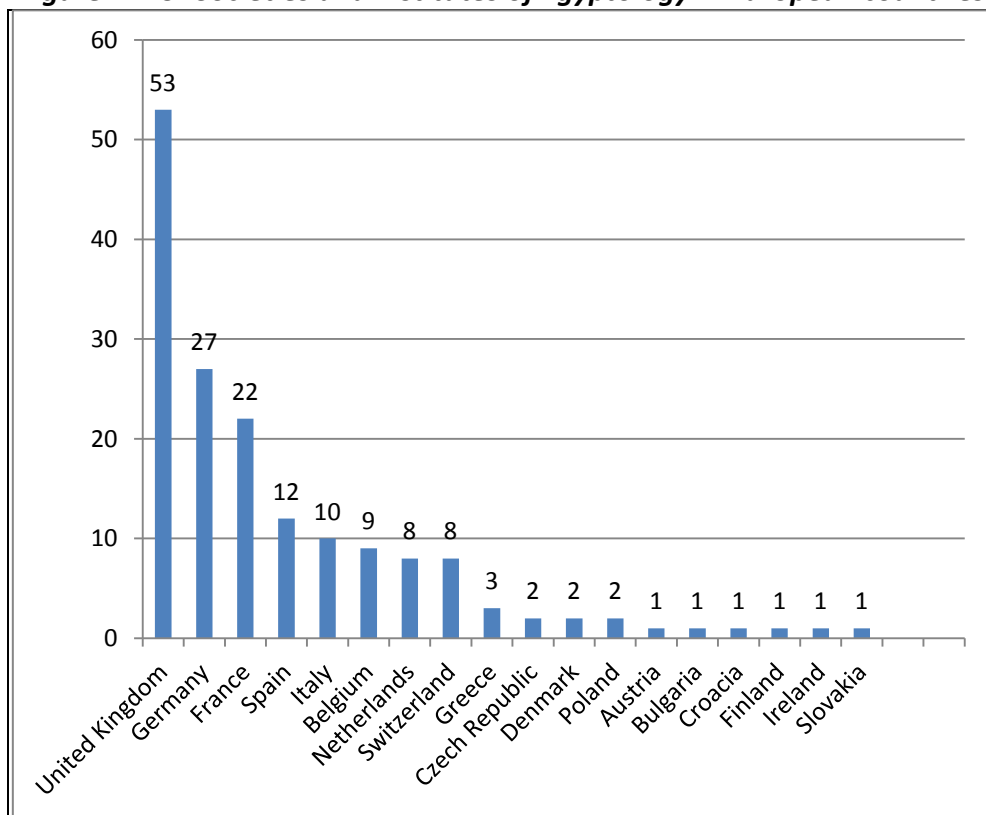
Nearly all of these European universities with specialized studies on Egyptology carry out field missions in Egypt regularly. And usually, this fact is also linked to grants and scholarships offered by the different governments or institutions in order to foster the research and to support the mobility of the researchers. Therefore this is a relevant fact to consider within the bilateral cooperation between Egypt and the different European countries.

⁴⁴⁵ Newsletter of the Egyptian Ministry of Antiquities, 1st issue, April-June 2016, p. 4. http://www.egyptologyforum.org/MOA/MoA_Newsletter_1_English.pdf

The European country with more universities with specialized studies in Egyptology and Ancient Near Eastern Studies is Germany, with 16 universities (IFAO, 2009: 25)⁴⁴⁶, followed by the United Kingdom, France, Italy, and Belgium.

Another source of bilateral contacts are the different societies and institutes of Egyptology in European countries, often with close links with researchers or archaeologists, and playing an important role in the dissemination of the information or the organization of field tours. In this case, the United Kingdom is the country with the highest number, followed by Germany, France and Spain, and Italy. The specialized studies in Egyptology of the universities can have a direct relations with the number of societies and institutes in each country. Another relevant factor can be the historical links with Egypt.

Figure IV.29- Societies and institutes of Egyptology in European countries



Source: Compiled by the *Egyptologist's Electronic Forum* (EEF)⁴⁴⁷ (data from 13/9/2015) <<http://www.egyptologyforum.org/>>

4.6.6. Visibility of archaeology: Exhibitions of European archaeology in Egypt

Celebration of anniversaries of European institutions in Cairo

After the *Egyptian Museum* centennial celebration by the Egyptian government in 2002, other exhibitions followed from 2007 onward as recognition of long-term excavations, archaeological projects, and celebrating anniversaries of cooperation between Egypt and some European countries, organized in collaboration with the

⁴⁴⁶ IFAO (2009: 25). Europe-Egypt A Long lasting Archaeological Cooperation. Cairo: IFAO, p. 25.

⁴⁴⁷ The *Egyptologist's Electronic Forum* (EEF) is an international forum of academic Egyptologists.

SCA⁴⁴⁸. Between 2006 and 2010 there were nine countries that organized exhibitions at the *Egyptian Museum*, plus a joint exhibition of several European countries and the EU Delegation. Most of these The first country organizing the exhibition was Germany, followed by France. The only country organizing two exhibitions during this period was Italy.

Most of the countries involved in the organizations of these exhibitions on archaeology in Egypt have permanent archaeological and research institutes in Cairo (the Czech Republic, France, Germany, Poland), and/or regular archaeological missions (Spain), or participated in the UNESCO Safeguarding Campaign of the High Dam (the Czech republic Germany, Italy, the Netherlands, Poland, Spain). The main purpose of the exhibitions was to celebrate the anniversary of their presence in the country, showing the most relevant objects and artefacts found by the different archaeological excavations and projects. Some countries focused the exhibition on relevant facts or figures. Most of the exhibitions were accompanied by a publication (France⁴⁴⁹, Germany⁴⁵⁰, Italy⁴⁵¹, Poland⁴⁵², Spain⁴⁵³). Different kind of institutions were involved in each exhibition: from embassies, archaeological institutes in Cairo, to chairs of Egyptology of European universities.

The *Netherland-Flemish Institute* (NVIC) was the only exhibition not centred on their archaeological activities, and it was focused on an specific subject, "Ancient Egypt in the Mediterranean". It was organized by the NVIC and the Embassy of the Netherlands, and it accompanied an international conference on the same theme. The NVIC's project proposal got a grant from the EU Delegation under the annual call for local cultural activities⁴⁵⁴, and it was held during the *2008 EU Year of Intercultural Dialogue*.

⁴⁴⁸ Countries like Japan also celebrated its 40 years of archaeological missions. The *Waseda University* of Japan started its archaeological excavations in Egypt in 1966. Despite the fact that Japan does not have a long tradition on Egyptology, the Japanese missions are working in the main archaeological places. This is due to the fact this country maintains very good bilateral relations, and involved in funding through the Japanese cooperation important cultural equipment in the past (construction of the new Opera) and one of the most important donors in the present to the project of the new Grand Egyptian Museum (GEM).

⁴⁴⁹ IFAO (2007). *25 Ans de découvertes archéologiques sur les chantiers de l'IFAO 1981-2006*. Cairo: IFAO.

⁴⁵⁰ VON SPECHT, A. (ed.) (2006). *Lepsius: The German Nile Expedition*. Cairo: Supreme Council of Antiquities.

⁴⁵¹ BETRO, M. (ed.) (2010). *Ippolito Rosellini e gli inizi dell'Egittologia. Disegni e manoscritti originali della Spedizione Franco-Toscana in Egitto (1828-29) dalla Biblioteca Universitaria di Pisa / Ippolito Rosellini and the Dawn of Egyptology. Original Drawings and Manuscripts of the Franco-Tuscan Expedition to Egypt (1828-29) from the Biblioteca Universitaria di Pisa*. Cairo: Agenzia Italiana.

⁴⁵² LASKOWSKA-KUSZTAL, E. (ed.) (2007). *Seventy Years of Polish Archaeology in Egypt*. Warsaw: Wydawnictwa Uniwersytetu Warszawskiego.

⁴⁵³ MINISTERIO DE CULTURA (2009). *120 Años de arqueología española en Egipto. 120 Years of Spanish Archaeology in Egypt*. Madrid: Sociedad Estatal de Conmemoraciones Culturales, Ministerio de Cultura.

⁴⁵⁴ EL-AAREF, N. (2008). "Open doors to sunny shores". *Al Ahrām Weekly Online*, 27 November- 2 December 2008. <<http://weekly.ahram.org.eg/Archive/2008/924/heritage.htm>>

Table IV.40- European exhibitions at the Egyptian Museum in Cairo (2006-2010)

COUNTRY	YEAR	DATES	ACTIVITY	EXHIBITION
Germany	2006	1/11/2006- 3/2/2007	Exhibition Publication	"Lepsius: The German Nile Expedition" (Centennial anniversary of the DAI)
France	2007	9/9/2007- 13/10/2007	Exhibition Publication	"25 ans de découvertes archéologiques sur les chantiers de l'IFAO (1981-2006)" (Centennial of IFAO in Mounira- Cairo) ⁴⁵⁵
Poland	2007	21/10/2007- 21/11/2007	Exhibition Publication	"Seventy Years of Polish Excavations on the Nile (1937-2007)" ⁴⁵⁶ (Polish Center of Mediterranean Archaeology)
Czech Republic	2008	7/4/2008- 7/5/2008	Exhibition	"Discovering Ancient Egypt: 50 years of Egyptian and Czech collaboration" (Czech Institute of Archaeology)
Italy	2008	19/5/2008- 30/6/2008	Exhibition	"Italian archaeologist Victor Loret: His Egyptological archives at the University of Milan"(University of Milan- Chair of Egyptology)
Netherlands	2008	27/11/2008- 26/12/2008	Exhibition International Conference	"Ancient Egypt in the Mediterranean"
Spain	2009	6/4/2009- 1/6/2009	Exhibition Publication Concert	"120 Years of Spanish Egyptology"
EU	2009	4/6/2009- 30/6/2009	Exhibition Publication	"Europe-Egypt: Long Lasting Archaeological Cooperation"
Hungary	2009	6/11/2009- 15/1/2010	Exhibition Colloquium	"102 years of Fieldwork Hungarian Excavations at Thebes"
Italy	2010	27/1/2010- 23/2/2010	Exhibition Publication	"Ippolito Rosellini and the Dawn of Egyptology. Original Drawings and Manuscripts of the Franco-Tuscan Expedition to Egypt (1828-29)"

In the case of the Spanish exhibition, it was organized by the *Sociedad Estatal de Conmemoraciones* and the SCA. It was the only opening attended by a Minister of Culture, together with high-level representatives, like the director of the *Instituto Cervantes* in Madrid, the Ambassador of Spanish, and other representatives of cultural institutions and museums in Cairo and in Madrid⁴⁵⁷, together with the Director of the SCA, and the Egyptian actor Omar Sharif. After the official inauguration ceremony and the official speeches followed a flamenco-jazz concert and a reception at the garden of

⁴⁵⁵ The IFAO celebrated the centennial of the IFAO in Cairo in 1980.

⁴⁵⁶ The Polish Center of Mediterranean Archaeology (University of Warsaw)

<http://www.pcma.uw.edu.pl/en/events/70-years-of-polish-archaeology-in-egypt-exhibition/>

⁴⁵⁷ The exhibition was organized by: *Sociedad Estatal de Conmemoraciones Culturales*, *Ministerio de Cultura (D.G. de Política e Industrias culturales)*, *Instituto Cervantes* in Cairo (*Ministerio de Asuntos Exteriores y de Cooperación*), Spanish Embassy in Cairo, and the *Aga Khan Trust for Culture*, jointly with the SCA and the *Egyptian Museum* (Egyptian Ministry of Culture).

the *Egyptian Museum*. In most of the other openings, the country was represented by the ambassador and the director of the archaeological institute in Cairo among others, together with the representative of the SCA.

The *Egyptian Museum* offered an important visibility to these events and celebrations organized mainly by EU MSs. Nevertheless, other events related to archaeological celebrations took place in some field places (Poland mission in Deir-el-Bahari). In addition, the *Museum of Luxor* organizes regularly exhibitions on specific foreign archaeological excavations (Spain, Germany, France, Czech Republic, etc.), and also the *Alexandria National Museum* on anniversaries on missions related to specific archaeological sites, like the 20th anniversary of the Polish-Egyptian Conservation Mission Marina el-Alamein (2016).

As part of the bilateral relations, in addition to the exhibitions, the relations with the Secretary General of the SCA were also important. Zawi Hawass occupied this post from January 2002 until January 2011 when he became Minister of the newly created Ministry of Antiquities until April 2011 when he was relieved. In 2010 he was chosen as the personality of the year by the *Asociación Plataforma para Fomento de los Oficios Artísticos* (APFOA) of Spain, for his contributions to the field of Egyptology. He had previously received the *Medal of the Spanish Order of Art and Culture* in recognition of his contributions to world culture and the warm relationship with Spain. He was also chosen by the *Egyptian Pioneer Award* from the *Egyptian Exploration Society*.

4.6.7. Joint exhibition on the European-Egyptian archaeological cooperation (2009)

One of the exhibitions organized at the *Egyptian Museum* in 2009 was an exhibition gathering several European countries⁴⁵⁸. The opening of a joint photographic exhibition and a publication⁴⁵⁹ on "Europe-Egypt: Long Lasting Archaeological Cooperation" was initially foreseen during the French EU Presidency but finally opened during the Presidency of the Czech Republic. This joint initiative was done in partnership with 16 European diplomatic missions in Egypt and the nine European archaeological institutes in Cairo with permanent representation in the country, the EU Delegation, and the SCA. The EU Delegation co-funded the project and the IFAO coordinated the initiative and covered the expenses of the staff dedicated to its preparation. The Spanish Embassy transferred freely the displaying panels from its exhibition previously held at the Egyptian Museum. The exhibition contributed to the raising the visibility about the important contribution of European archaeology to the Egyptology and the long lasting cooperation.

⁴⁵⁸ Non- EU MSs like Switzerland, but with an active presence in the country in archaeology also participated.

⁴⁵⁹ IFAO (2009). *Europe-Egypt: A Long Lasting Archaeological Cooperation*: Cairo: IFAO.

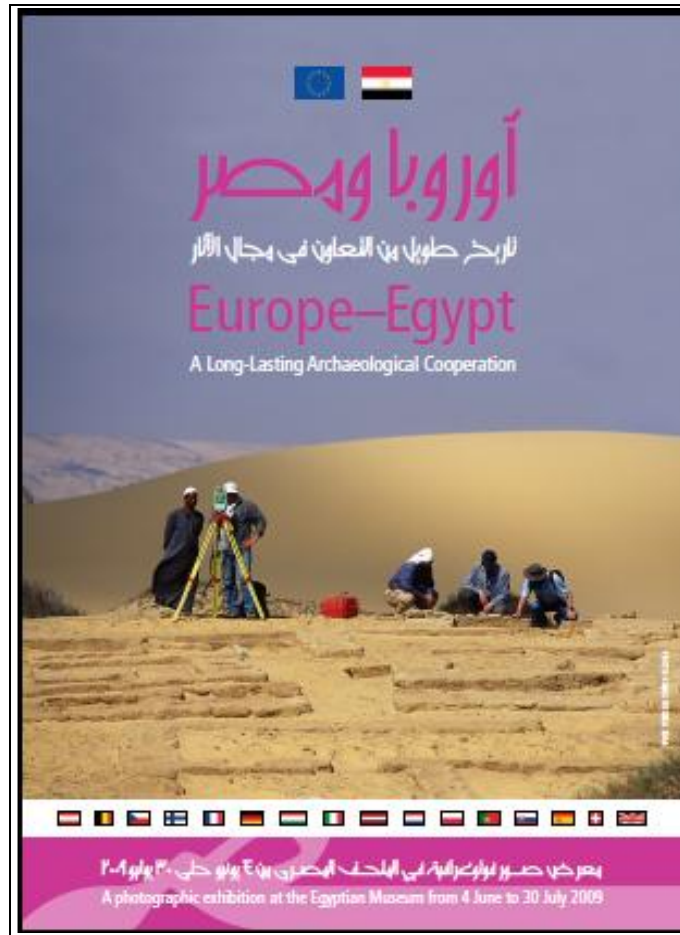


Figure IV.30- Exhibition's poster "Europe-Egypt. Long Lasting Archaeological Cooperation"

Source: IFAO <www.ifao.egnet.net>

4.7. TOURING EXHIBITIONS OF PHARAONIC ART TO EUROPEAN COUNTRIES

4.7.1. International diffusion and dissemination of Pharaonic art and cultural marketing

The inclusion of the ancient Egyptian art and cultural heritage in the bilateral relations is a key issue for the cultural marketing of Egypt in Western countries general, including the European countries. The cultural marketing is part of the Egyptian strategy for the development of international tourism, which can be attracted by the rich cultural heritage and archaeological sites. International exhibitions of archaeology can widely contribute to this cultural marketing, supported by the national and international means of communication.

4.7.2. Touring exhibitions of the Tutankhamen Tomb

Since the first exhibitions on the art of the Pharaohs in Europe, organized by the Italian Gianni Battista Belzoni in London (1920-1922), and later moved out to Paris (1825), many others have followed through the time. The mission of these exhibitions was and

still is, the dissemination of knowledge, but they have also indirectly served as a promotion of Egypt as a tourist attraction, being one of the countries where archaeological sites and cultural heritage attracts a big share of the tourists visiting annually the country.

Already in the 20th century, during the UNESCO Campaign of the Dam Nasser, two exhibitions were organized with the aim of raising awareness on the UNESCO Campaign for the safeguarding of the Nubian monuments, launched in 1962. These exhibitions toured through different countries. The first one was "5.000 years of Egyptian Art" (1959-1961). It was followed by a second one, "Tutankhamun Treasures", exhibited from 1961 to 1967 in North-America (The United States and Canada)⁴⁶⁰, Asia (Japan), and Europe (France)⁴⁶¹. This second exhibition was important internationally because it was the first traveling exhibition abroad of some of the objects and artifacts of the tomb of Tutankhamun since its discovery in 1922⁴⁶². An additional third exhibition was organized some years later when the political context had already changed and Egypt maintained closer relations with the former URSS. This exhibition on "The Treasures of Tutankhamen" included the larger number of artifacts never seen before abroad. It was touring from 1972 to 1981 to the United States, Canada, and the URSS (1973-1975). In Europe, the first show was at the *British Museum* of London in December 1972⁴⁶³, and the last one at the *Egyptian Museum* of Berlin (West Germany) in 1981.

Since then, all exhibitions organized abroad by the Egyptian government have been focused on one the most spectacular archaeological discovery as it is the tomb of Tutankhamun. This fact has become the paradigm of the successful of archaeological missions finding rich treasures, also including a component of utopia on the practice of archaeology as an adventure and linked mystery, an image idealized mainly through the cinema.

More recently exhibitions organized by the *Supreme Council of Antiquities* (SCA) out of Egypt have been "Tutankhamen and the Golden Age of the Pharaohs" (2004-2011), that visited only three European countries (Switzerland, the United Kingdom, and Germany) and the United States. According to the Secretary General of the SCA⁴⁶⁴, the profit from this exhibition was needed by Egypt to safeguard its antiquities and monuments, and he warned that in 50 years they could be irreparably damaged by mass tourism unless steps are taken. The expected 100 million of US dollar of incomes, a 60-70 percent of the profit, by the Egyptian authorities from the Tutankhamun exhibition were allocated for the conservation of Egypt's cultural heritage and museum projects. Some of the projects had to be for the replicas of some important tombs because he stated "Tourism is the main destroyer of monuments", and he pointed out that the tour of the treasures of the 1970s failed to make money for Egypt. The pieces

⁴⁶⁰ The first exhibition opened in Washington D.C. in November 1961. The exhibition visited 18 cities from the US.

⁴⁶¹ EL DIN, M. S. (2009). "Plain Talk". *Al Ahrām Weekly*, 30 April- 6 May 2009. <<http://weekly.ahram.org.eg/Archive/2009/945/cu2.htm>>

⁴⁶² They are exhibited `permanently at the Egyptian Museum of Cairo.

⁴⁶³ The exhibition celebrated the 50th anniversary of the discovery of the Tutankhamun tomb by the British archaeologist Howard Carter. It was opened by the Queen Elizabeth II. The *British Museum* <https://www.britishmuseum.org/system_pages/holding_area/archive_tutankhamun/tutankhamun_exhibition.aspx>

⁴⁶⁴ At that time the Secretary General of the SCA was Zahi Hawass.

of this exhibition traveled with a special permission of the Egyptian parliament⁴⁶⁵. The last exhibition on "Tutankhamun: The Golden King and the Great Pharaohs" (2008-2013) with original pieces was displayed in Vienna (2008) and the United States⁴⁶⁶.

Table IV.41- Touring exhibitions on Tutankhamun in European countries

YEAR	PLACE	COUNTRY
1967	Paris	France
1972	London	United Kingdom
1980-81	Berlin, Cologne, Munich, Hanover, Hamburg	West Germany
2004	Basel	Switzerland
	Bonn	Germany
2007	London	United Kingdom
2008	Vienna	Austria

Other additional exhibitions have been organized with official replicas of the original permanently hosted at the Cairo's museum⁴⁶⁷, like an exhibition titled "Tutankhamun: His Tomb and Treasures". In this case, the exhibition has been organized by a German company, *Semmel Concerts*⁴⁶⁸ and shown in Zürich (2008), Hamburg (2008-2009), Brno⁴⁶⁹, Munich, Barcelona (2009)⁴⁷⁰, Budapest, Warsaw (2010), or Rome (2014).

Indirectly, European countries organizing exhibitions in public museums jointly with the Egyptian authorities, and sometimes even with the contribution of other private companies (i.e. CEPESA, British Petrol), they are contributing economically to the different projects on cultural heritage or new museums of the Egyptian government. Concerning the latest exhibitions organized with replicas, private companies are involved, linked to the entertainment industry and for profit purposes, and then, with the involvement of CCIs.

As it can be noticed in the budget below, the highest share of the Egyptian budget for culture is related to investments on heritage, museums, and antiquities, with a 47 per cent of the total budget, where international exhibitions can be an important source of incomes.

⁴⁶⁵ HIGGINS, Ch. (2007). "After a 35 year wait, Tutankhamun makes a golden, glittering return". *The Guardian*, 13/3/2007. <<https://www.theguardian.com/uk/2007/mar/13/topstories3.artnews>>

⁴⁶⁶ EL- AREF, N. (2009). "Pharaohs for all ages". *Al Ahram Weekly*, issue no. 955, 9-15 July 2009. <<http://weekly.ahram.org.eg/Archive/2009/955/special.htm>>

⁴⁶⁷ Replicas made in Egypt by *Fine Art Cairo*.

⁴⁶⁸ A company specialized in the organization of big concerts and musical events.

⁴⁶⁹ On the exhibition in the Czech Republic. MALEK, J. (2009). "Some thoughts inspired by a current exhibition: 'Tutankhamon: His Tomb and Treasures'". 31/1/2009. <<http://www.griffith.ox.ac.uk/gri/4semmel.html>>

⁴⁷⁰ GRAELL, V. (2009). "Bienvenidos al "show" de la tumba de Tutankamon". *El Mundo*, 4/6/2009. <<http://www.elmundo.es/elmundo/2009/06/04/barcelona/1244096853.html>>

Touring exhibitions of the art of the Pharaohs are the consequence of fluent diplomatic relations with Egypt, since they are organized with the Egyptian authorities as partners. During the 20th century and since the organization of the Nubian Campaign, the EU MSs countries hosting exhibitions about the art of the Pharaohs are: France, the United Kingdom, Germany, and Austria. These European countries are contributing indirectly to the funding of projects of cultural heritage, or the new cultural equipment, like the new *Grand Egyptian Museum*.

Table IV.42- Morass budget of culture- Egypt (2011-2012)

SECTOR	Functioning (%)	Investments (%)	Total (%)
General Administration	9,85	4,46	14,31
Artistic fields	14,83	2,39	17,22
Heritage, museums & antiquities	13,58	47,04	60,61
Public lectures, archives & translations	6,19	1,66	7,85
TOTAL (%)	44,45	55,55	

Source: (Mehadji, 2014: 658)

4.7.3. Exhibitions organized of Egyptian archaeology after the Arab uprising

Exhibitions can contribute to the strengthening of the bilateral relations, and to the promotion of Egypt as a touristic destination. Because of that, countries with long lasting interests and investments in the country and/or in the touristic sector can be interested in the promotion of Egypt, especially after the important decrease of European tourists due to the political instability. Therefore, they cannot only contribute to the dissemination of knowledge, but also contribute to support the Egyptian government and the recovery of this key sector of the economy of the country.

Egypt's first major loan of antiquities since the 2011 revolts has been for an exhibition on underwater archaeology with pieces from the Egyptian Museum in Cairo and the Museum of Alexandria. It was the first time that some of these pieces were showed out of Egypt. A first version of the exhibition "*Osiris, Mistères engloutis d'Égypte*" was showed firstly at the *Institut du Monde Arabe* in Paris⁴⁷¹ (8 September-31 January 2015), later the exhibition "Sunken Cities: Egypt's Lost Worlds" was at the *British Museum* (19 May- 27 November 2016)⁴⁷² and finally to the *Rietberg Museum* in Zurich (12 January- 12 May 2017)⁴⁷³.

⁴⁷¹ France is the only European country with an archaeological institute specialized on underwater archaeology in Alexandria.

⁴⁷² This exhibition was organized by the Hilti Foundation, a charitable organization based in Liechtenstein, and the *Institut Européen d'Archéologie Sous-Marine* (IEASM) founded by the French archaeologist Frank Goddio in 1987 and based in Paris. Since 2003 there is a partnership between the IEASM and the University of Oxford. In London this exhibition was supported by the BP (British Petroleum), and in Paris by the *Fondation d'entreprise Total, Orange* or Egyptair among others.

⁴⁷³ BAILEY; M. (2016). "British Museum to stage exhibition of Egyptian underwater". *The Art Newspaper*, 30/11/2015. <<http://theartnewspaper.com/news/museums/british-museum-to-stage-exhibition-of-egyptian-underwater-archaeology-/>>

Table IV.43- Touring exhibitions organized after the Arab uprising

YEAR	PLACE	COUNTRY
2015	Institut du monde arabe (IMA)	Paris (France)
2016	British Museum	London (United Kingdom)
2017	Rietberg Museum	Zurich (Switzerland)

Cultural marketing, closely linked to individual economic interests by each European country in Egypt, is part of the strategy of Egypt to promote the visits of international tourists toward the country. This strategy is reinforced by the fact that, if cultural aspects are covered, the European press and the media are disseminating news almost exclusively related to archaeological discoveries in Egypt. Other news can also present new big and strategic cultural equipments' projects, like the *Bibliotheca Alexandrina*, or the *Grand Egyptian Museums*, expecting to contribute the attraction of tourists to the country.

Table IV.44- Main purposes of the Pharaohs' art exhibitions

PLACE OF THE EXHIBITION	ORGANIZATION	PURPOSE
Egypt	European archaeological institutes	Dissemination of knowledge Raising the visibility of European countries in Egypt
European countries	Public institutions (museums)	Dissemination of knowledge Strengthening bilateral relations with Egypt
	Private companies	Promotion of cultural tourism Entertainment

4.8. ANALYSIS OF THE ARCHAEOLOGICAL COOPERATION

Once most of the different components of the archaeological cooperation have been identified, it allows to verify the involvement of some of the different countries, and which are the main actions and activities. Comparing the different items, France is the more active country in the field of archaeology in Egypt, which is not a surprise taking into account that France was involved in the birth of the Egyptology and it is a country allocating an important part of its annual budget supporting education and scientific research. The second country is Germany. In this case the support is part of a wider strategy targeting not only Arab countries of the Middle East, but also Islamic countries. Its role is reinforced by the fact that the regional office of the DAI is based in Berlin, and the DAI's competences as an international actor allowing it to reach bilateral agreements, like between the DAI and the ALECSO. It follows the United Kingdom, which main instrument, the EES, has the direct involvement of the Egyptian Embassy in London which reflects that it is an instrument of the bilateral diplomatic relations. Italy also has an important presence in archaeological missions in Egypt.

Table IV.45- Main actions and activities between EU MSs and Egypt

MAIN FACTS	FR	IT	DE	NL	ES	UK
Bilateral cooperation agreement for the protection of cultural heritage		X				
Museums with important Pharaohs' art collections	X	X	X			X
Main donors to the UNESCO Campaign (1962)		X		X	X	
Financial contribution to Egypt through touring exhibitions of the art of the Pharaohs (1959-1981)	X	X	X			
Touring exhibitions of Pharaohs art in Europe (2004-2016)	X		X			X
Exhibitions organized after the 2011 uprisings	X					X
Individual archaeological exhibition in Cairo	X		X	X	X	
Permanent archaeological institutes in Egypt	X		X	X		X
Archaeological missions and projects in Egypt	X	X	X	X	X	X
Involvement of public museums in archaeological projects	X				X	X

France, Spain and the United Kingdom have the direct involvement of public museums in archaeological missions and projects (*Musée du Louvre, Museo Arqueológico Nacional, British Museum*). This fact, in addition to the direct involvement of museums in the organization of the touring exhibitions of ancient Egyptian art shows how museums are international actors and they can also be instruments of the national diplomacy of the European countries, especially on issues referred to the protection and conservation of cultural heritage.

The archaeological projects and missions can be developed only if there are good bilateral relations between the country involved and Egypt, as a previous condition, which is the case of most of the European countries, but it can also be a consequence of fluent bilateral relations, like is the case of the United States and Japan.

5. HIGHER EDUCATION

5.1. THE UNIVERSITY AS A PLACE FOR THE DIFFUSION OF FOREIGN LANGUAGES AND IDEAS

"Todo lo que se filtra por el desierto o por las cadenas montañosas llega a una orilla u a otra, pero difícilmente a ambas: el pensamiento único en el Mediterráneo rara vez ha sido o será posible; dependerá de con qué fuerza soplen los vientos del norte o del sur para acercarnos o alejarnos unos de otros".

José Manuel de Querol (2013: 67)

The education and training are inherent to the idea of culture (Hell, 1994: 112). Within the context of colonialism studies the process of acculturation could arrive from two ways, one of them related to the transmission of ways of life, and another related to the transmission of ideas, through the training and education, separating education in popular education, and education for the elites (Frémeaux: 2012: 309- 348).

One of the objectives of the cultural diplomacy of some European countries, and other countries with a strong interest in Egypt and the Arab world, is the dissemination of the use of their languages. In this sense, the use of higher level teaching is determinant for the use of foreign languages, and its political, social, economic and cultural context as condition is important as well, since it should be considered the status of the language in the context.

The university education can influence the ideas, and contribute to the social transformation. In addition to that, the use of higher level teaching is determinant for the use of foreign languages. The university could also contribute to a *process of acculturation*, as defined by Levi- Strauss as "a set of phenomenon result of the continuous or direct contact among groups of individuals from different cultures, and the consequent changes that can effect in the original cultural pattern from one of the two groups" (Pretceille, 1999: 13). Therefore, the university as a place of intellectual exchanges can be a key place for the transmission, not only of foreign languages but also a place where to pass ideas and to have cultural influence, at the same time to habilitate students for the labour market.

This phenomenon is not something new, because it already happened in the past, when the elites went to study in European universities. But the difference now is that such elites can studying abroad, or now they can also study in European or foreign universities in their own country. It is facilitated by the fact that the Egyptian government is signing bilateral agreements for the opening of foreign universities, mainly private universities, in partnership with foreign countries, and often as a result of public- private partnerships.

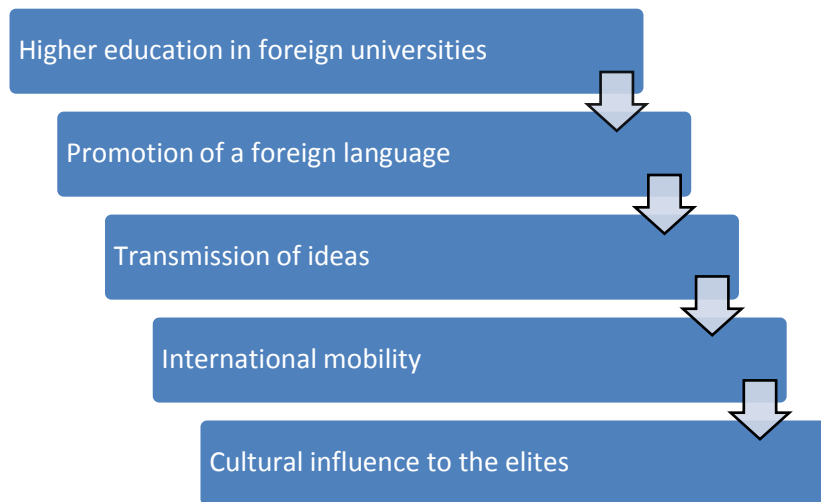


Figure IV.31- Effects of higher education in local foreign universities

The election of foreign schools usually conditions in a later stage, the future election of the institution where to follow studies on higher education, and also the recognition of diplomas. One of the oldest foreign universities in Egypt is the *American University of Cairo*, opened in 1912. The language of study in this university was, and still is, the English language. Since then, and traditionally, it has been the place where the local elites have studied, until nowadays, among other reasons for the difficult accessibility of its registration fees by most of the Egyptians.

The *British Council* and the *University of Oxford's* Department of Education conducted a report⁴⁷⁴ that concluded that there is a growing number of non-English countries using *English as a Medium of Instruction* (EMI), instead of their mother tongue, mainly in universities, secondary schools and primary schools. In fact, there is more EMI in private education, and in private universities. According to the report, the reason is that the English language is perceived as a passport to global academic and business communities. But opinions in the 55 countries⁴⁷⁵ where this research has been carried out are divided on whether this is a positive fact- This is a phenomenon with direct implications in education and policy decisions in non-Anglophone countries.

From another perspective, the University in Egypt and more specifically *Cairo University*⁴⁷⁶ has been the stage where some Western politicians have chosen for delivering their speeches addressed to the Arab world. The French Presidency of Jacques Chirac was the first who used the university for this purpose in 1996 when the French interests in the region were consistent with the Gaullist tradition. Chirac launched a revival of France's "*politique arabe*", and he was keen to reverse Mitterand's withdrawal from the Mashreq and the Gulf, and restore France's ties with its traditional allies in the region. The fundamental of this new policy was set out

⁴⁷⁴ DEARDEN, J. (2014). "English as a medium of instruction -a growing global phenomenon: phase I. Interim report. April 2014". *British Council & University of Oxford*. <www.britishcouncil.org/education/ihe>

⁴⁷⁵ Among this countries the surveys have been completed in Bahrain, Iraq, Qatar, and Saudi Arabia.

⁴⁷⁶ Initially name *Egyptian University*, it was created in 1908, and in 1925 it became *Cairo University*.

during his trip to Lebanon and Egypt in April 1996. At *Cairo University* Chirac argued for the revival of France's "*politique arabe*", laying down the main of its principles until the 2003 invasion of Iraq. He wanted to send a clear message to the Arab world⁴⁷⁷. During his speech, he presented to the students the four principles of the French's policy towards the Arab world, and he pointed out that the EU was the first commercial partner and the second foreign investor of the Arabs, and that the EU was the first region of Arab investments abroad as well. He also made a comparison between the presence of the French language in Egypt, and the Arab language in France when he stated:

L'Égypte est engagée dans le grand mouvement francophone. Comme celle de la langue arabe en France, la connaissance de la langue française est ici un instrument irremplaçable d'ouverture sur le monde et d'enrichissement mutuel⁴⁷⁸.

Obviously, there was an omission on the origin of the presence of these two languages out of its place of origin. In the first case, the origin relates to the period of the European colonization, and the second due to the migrations. During his speech he also remarked the importance of the Arab policy for France too⁴⁷⁹:

L'Égypte est pour la France un partenaire majeur. L'importance de sa population, le prestige de sa culture, l'influence exercée par ses dirigeants, en font un pays-clé, au carrefour des mondes arabe, méditerranéen et africain.

Some years later, in June 2009, when Barak Obama was at the beginning of his presidency, he also did his speech at the *Cairo University*, presenting the change of the US policy towards the Arab world in respect to his predecessor in the presidency.

5.2. ARAB KNOWLEDGE, HIGHER EDUCATION, AND DEVELOPMENT

5.2.1. Modern Higher Education in the Arab countries

Modern higher education in Arab countries⁴⁸⁰ is considered quite recent. In the past decade, most of the Arab students used to study mainly to few Arab universities spread in the Arab world or other countries like Turkey, Pakistan, India, Europe or the United States. Very recent is also the attention to the Arab knowledge, and for the first time, the UNDP published a report on Arab knowledge, issued and prepared by an

⁴⁷⁷ BEHR, T. (2009). "France, Germany, and Europe's Middle East Dilemma. The Impact of National Foreign Policy Transitions on Europe's Middle East Policy". *A dissertation submitted to John Hopkins University in conformity with the requirements for the degree of Doctor Philosophy*, Baltimore, Maryland, April 2009.

⁴⁷⁸ Speech of Chirac at the Cairo University on 8 April 1996.

<<http://discours.vie-publique.fr/notices/967005600.html>>

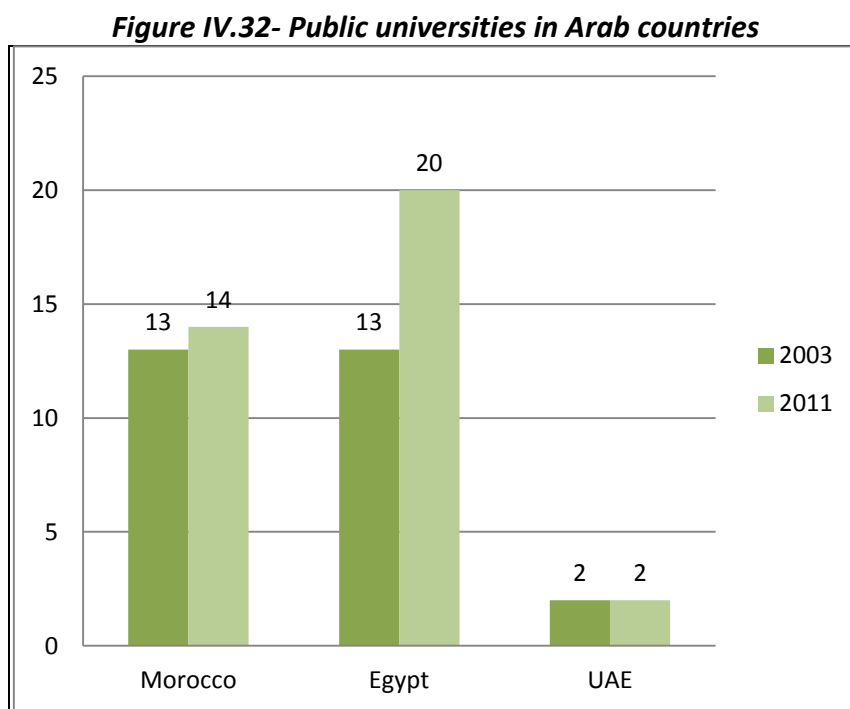
⁴⁷⁹ JAMES, B.; INTERNATIONAL HERALD TRIBUNE (1996). "Strong Ties to Arab Nations Are Key to French Foreign Policy, Chirac Says". *The New York Times*, 9/4/1996.

<<http://www.nytimes.com/1996/04/09/news/strong-ties-to-arab-nations-are-key-to-french-foreign-policy-chirac.html>>

⁴⁸⁰ ABU-ORABI, S.T. Secretary General of the *Association of Arab Universities* in Jordan. Presentation about "Scientific Research and Higher Education in the Arab World" (2013). <www.ub.edu/.../scientific_research.pdf>

Arab organization in 2009⁴⁸¹ and 2010⁴⁸², the *Mohammed bin Rachid Al Maktoub Foundation* from Dubai (UAE).

One remarkable fact related to the universities of this region is that since the last twenty years there has been a relevant increase of private universities, and now there are around 200 private universities in the Arab world (2011), around 45% of the total number of universities. Egypt opened its first private university in 1990, and the same happened in Jordan, Syria, Yemen, Sudan and the Gulf countries.



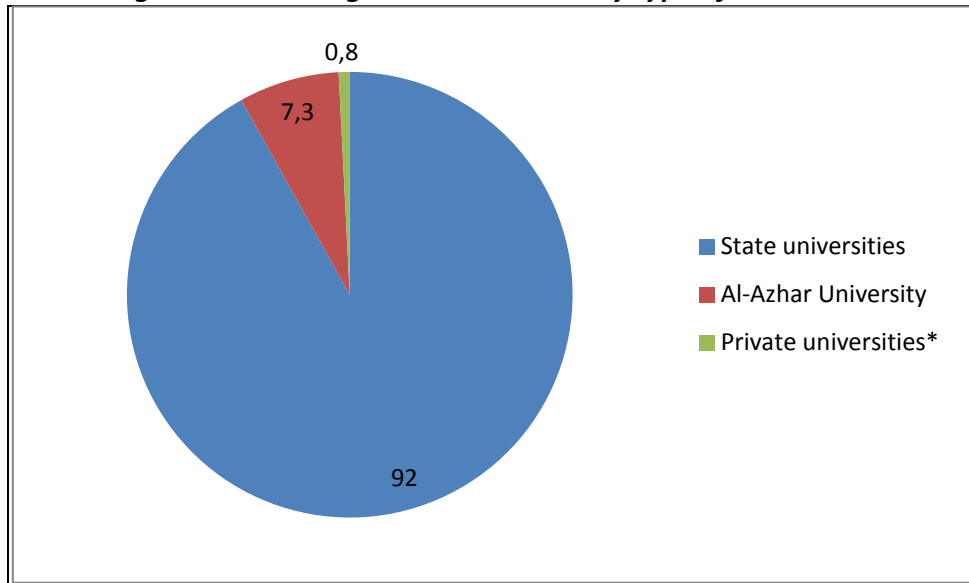
Source: Association of Arab Universities (2013)

In Egypt, public universities enrol most of the post-graduate students, but the government planned to strengthen the role of private higher education to fill the higher education deficit (Technopolis Group & GHK, 2010: 6).

⁴⁸¹ UNDP & Mohammed bin Rachid Al Maktoub Foundation (2009). *Arab Knowledge Report 2009: Towards Productive Intercommunication for Knowledge*. Dubai: UNDP/RBAS and MBRF <<http://www.mbrfoundation.ae/English/pages/AKR2009.aspx>> (11/2/2013)

⁴⁸² UNDP & Mohammed bin Rashid Al Maktoum Foundation (2010). *The Arab Knowledge Report 2010/2011: Preparing Future Generations for the Knowledge Society*. Dubai: UNDP/RBAS and MBRF <<http://mbrfoundation.ae/English/Documents/AKR2010-en/1.pdf>> (11/2/2013)

Figure IV.33- Postgraduate students by type of institution

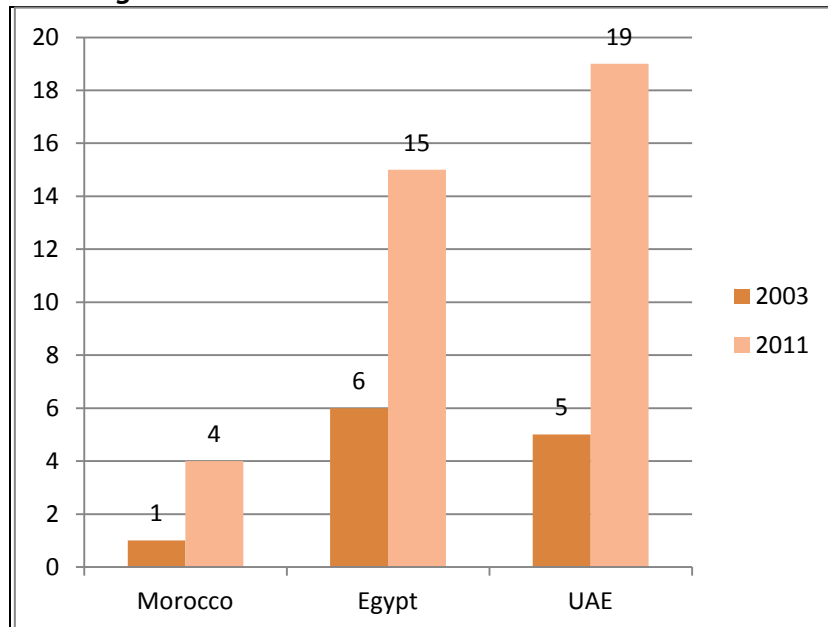


*It also includes private institutions of higher education

Source: TECHNOPSIS GROUP & GHK (2010)⁴⁸³

Taking as reference Egypt and two more Arab countries, one from the Maghreb and another from the Gulf region, reveals that meanwhile from 2003 to 2011 the number of public universities in Morocco increased only a 7,6%, in Egypt the increase was a 53,8%. There was not increase in the UAE.

Figure IV.34- Private universities in Arab countries



Source: Association of Arab Universities (2013)

⁴⁸³ TECHNOPSIS GROUP & GHK (2010)⁴⁸³. "Study on the organization of doctoral programmes in EU neighbouring countries. Egypt". Brussels: DG Education and Culture, December 2010, p. 6. <http://eacea.ec.europa.eu/tempus/participating_countries/study/doctoral_programme/egypt.pdf>

In relative terms, it is more remarkable the increase of private universities, where in the Eastern part of the Arab world. In the UAE the increase is more relevant, with a raise from 2003 to 2011 of a 280%. Also, it should be pointed out the increase in Egypt, with a 150%, but it is still much higher than in Morocco with an increase of a 300%. In absolute terms the biggest increase is in the UAE with 14 new public universities, followed by Egypt, with nine, and finally Morocco with three.

Concerning the number of universities in Arab countries in 2011, the biggest growing has been in private universities, with a 74,3% more in all the Arab countries, meanwhile in public universities is only of 64,9%.

Table IV.46- Universities in Arab countries (2003-2011)

UNIVERSITIES	2003	2011	INCREASE (%)
Public	156	206	64,9
Private	77	193	74,3
TOTAL	233	399	71,2

Source: Association of Arab Universities (2013)

As a remark, the emigration of intellectuals towards the West, which is around one-third of the total brain-drain from Arab countries. Almost 50% of newly qualified scientists leave their country each year, and three-quarters are moving to the United Kingdom, the United States or Canada. And almost 45% of Arab student studying abroad do not return to their home countries after graduation.

5.2.2. The use of the Arab language in university education

"(La llengua àrab) a part de ser un estil avui més pròxim a la vida, és l'àrab literari dels orígens. És una llengua castrada per l'islam i marejada la segona meitat del segle XX per la mundialització. La joventud àrab parla anglès, francès i fins i tot espanyol".

Adonis⁴⁸⁴

Any language is doubtless a key for the preservation of a culture and identity. Arab language is also an important tool for the conservation and transmission of culture and knowledge. But the Arab language is suffering a continuous deterioration, mainly due to the information technology and the way of the transmission of knowledge. As a consequence, there is a decreased in the use of Arabic, and the lack of use of Arabic in universities, which means that many students graduated have poor skills in their mother language. For this reason, there are some requests to adapt to the modern

⁴⁸⁴ Interviewed in: CABALLERO, O. (2016). "No veig que cap revolució vàlida pugui sorgir de les mesquites". *La Vanguardia*, 28/2/2016. <<http://www.lavanguardia.com/edicion-impresa/20160229/4085456083/no-veig-que-cap-revolucio-valida-pugui-sorgir-de-les-mesquites.html>>

times the Arab language linguistic reforms (2009: 20)⁴⁸⁵. But aside from the general situation of the Arab language, there are some specificities of the different Arab regions (Laroui, 2011).

A calling for a new law to ensure Arabic as the language of instruction in state schools and universities was issued by the *Federal National Council* (FNC) of the United Arab Emirates⁴⁸⁶ in 2014. This fact reflects the dimension of the situation of the diminished use of Arabic in society, education and government education in most of the Arab countries. Furthermore, the *Ministry of Higher Education and Scientific Research* of the same country revoked scholarships to universities abroad⁴⁸⁷, which would seem with the purpose of the Arabization or *Emiratization* of youth.

5.3. DELOCALIZATION OF EUROPEAN UNIVERSITIES IN ARAB COUNTRIES

5.3.1. Globalization in progress and delocalization of Higher Education

"International cultural programs and educational exchanges at all levels have demonstrated their effectiveness in developing mutual understanding and forging alliances with future leaders".

James H. Evans⁴⁸⁸

Nowadays, and like global corporations, schools and universities have adopted ambitious strategies to enhance visibility and transform their names into brands, with a consequent globalization of higher education and competition between institutions. But in addition to the creation of a distinctive identity, there is also to keep an online omnipresence and the exchange of students and professors. Rankings have a remarkable weight in the branding of universities, with reports like *Shanghai* or *Times Higher Education* rankings⁴⁸⁹. And also in May 2014, the European Commission

⁴⁸⁵ UNDP & Mohammed bin Rachid Al Maktoub Foundation (2009). *Arab Knowledge Report 2009: Towards Productive Intercommunication for Knowledge*. Dubai: UNDP/RBAS and MBRF, p. 20. <<http://www.mbrfoundation.ae/English/pages/AKR2009.aspx>> (11/2/2013)

⁴⁸⁶ The federal authority of the United Arab Emirates.

⁴⁸⁷ Between 2005-2012 the ministry sent 4.083 students abroad for bachelor's degrees and 1.182 students for master.

⁴⁸⁸ Chairman of the Advisory Group. Cited in: RICHARSON, M. (1991). *Shaping the New World Order: International Cultural Opportunities and the Private Sector*. Conference Washington D.C. 13 December 1991. New York: Institute of International Education, p. 53. <<http://files.eric.ed.gov/fulltext/ED350889.pdf>> (15/2/2015)

⁴⁸⁹ Press article: ESTIVAL, L. (2014). "Éducation. La mondialisation en marche". Paris: *Paris Worldwide*, Paris: September-October 2014, pp. 86-100.

launched its ranking system of universities⁴⁹⁰, where 62% of its universities are from Europe⁴⁹¹.

Most of the foreign universities in the Arab region are present in the countries of the Middle East, mainly North-American and British universities, and especially well established in several Gulf countries. Otherwise, each of these foreign universities has teachers and staff from the country with which is linked. The lack of freedom of expression and the lack of respect for human rights in some of these countries does not seem to be a handicap for foreign universities.

The concept of delocalization can affect, not only the productive activities of enterprises but also to the education field, where universities and schools can work abroad in partnership. In addition to that, the spreading of a language is still the more successful kind of *soft power*, as it has been doing the United States with the English language (Rahmouni Benhida & Slaoui, 2013: 92).

Since the best way how to promote a language and to disseminate a culture is through education and training, it can explain some of the reasons behind this delocalization of education. In this sense, universities are a strategic instrument for international relations, in addition to other instruments. As an example, China has spread its Chinese Mandarin language with a different strategy in comparison with the European countries, through the Commission for the dissemination of Chinese's office (the "Hanban") and the development of its network of *Confucius Institutes*. While the European countries are still using their national institutes and schools as the main tool, China is doing it in partnership with local universities and schools instead of investing in new cultural and educational equipment.

5.3.2. The spread of European universities through in the Arab world

"Fué la cartografía Europea y no la China o la Islámica la que impuso <<una>> visión planetaria. Desde entonces la distribución del capital y del conocimiento en el planeta se visualiza en el mapa".

Walter Mignolo (2014: 47)⁴⁹²

Foreign universities can be part of the strategy of the *soft power* (Nye, 1990 & 2004) of European countries in Egypt and in the region, where the initiatives through public-private partnerships are also present. The United States was the pioneer using university education as *soft power* in the Middle East⁴⁹³, with its two well-known

⁴⁹⁰ U-Multirank project funded by the EC with €2 million from the former *Lifelong Learning Programme* (now Erasmus+) for the years 2013-2015, and implemented by a consortium led by the *Centre for Higher Education* (CHE) in Germany and the *Center for Higher Education Policy Studies* (CHEPS) in the Netherlands.

⁴⁹¹ EUROPEAN COMMISSION (2014). "New international university ranking: Commission welcomes launch of U-Multirank", Brussels, 13/5/2014. <www.europa.eu/rapid/press-release_IP-14-548_en.htm>

⁴⁹² MIGNOLO, W. (2014). "Cartografías del poder entre los procesos de reoccidentalización y la desoccidentalización". In ÁGUER, B. *Cartografías del poder y descolonialidad*. Buenos Aires: Ediciones del Signo, Center for Global Studies and the Humanities- Duke University, pp. 53-69.

⁴⁹³ TV Documentary film "Soft Power. The US and the Middle East Beirut American University: A role in the US interest in the region?", from Jad Abi Khalil, broadcasted on 2 March 2016 in *Al Jazeera TV*

universities: the *American University in Beirut* (1866) and the *American University in Cairo* (1919).

There is a long time that some foreign universities are present in Arab countries, as earlier examples the *American University of Beirut* (1866) or the *American University of Cairo* (1919) linked to the United States⁴⁹⁴, and the *Saint Joseph University* in Beirut (1875), linked to the French Jesuits. But in the last times, the globalization process is one of the reasons why there has been an increase in general of foreign universities. But in the Arab region, this spectacular increase started from 2003 onwards, a year marked by the occupation of Iraq, and the consequent increase in the price of the petrol. Since 2004, several universities from European countries (France, Germany, the United Kingdom), some of them with great prestige, but not only, have opened branches in Egypt in many other Arab countries, especially in countries of the Gulf. In this sense, some universities are also creating "subsidiaries" abroad, or partnerships with private companies. One of the objectives of these delocalizations and joint ventures are the training of the future elites. The first private university in Egypt, the *October University of Modern Sciences and Arts* (MSA), founded in 1996, was also the pioneer university offering the validation of its programmes with British universities since 2002.

Some of these universities might also play a geopolitical role, accompanying the big European enterprises in their expansion towards the Mediterranean or the Arab countries. It can be a support for the development of new markets for these companies, assuring that they have the professional profiles necessary for their expansion, and at the same time that these universities educate the elites and increasing the cultural influence in a specific country. As a consequence, this can strengthen the alliances and strong links for the future, where the language and the diffusion of a specific culture can be key elements (Rahmouni Benhida & Slaoui, 2013: 91-97).

The implementation of this model of education can include the traditional cooperation, strategic alliances, delocalization programmes, creation of campus, etc. Therefore, this policy related to university education and cooperation can contribute to the development of economic and commercial flows in the Mediterranean region, despite that later the students can face some difficulties for their mobility⁴⁹⁵. Therefore there are links between cultural and economic policies, and economic policies can contribute to the development of cultural links.

<<http://www.aljazeera.com/programmes/aljazeeraworld/2016/03/soft-power-middle-east-160302133644407.html>>

⁴⁹⁴ Both are a references in the region, and they are linked to relevant publishing houses.

⁴⁹⁵ Thami Ghorfi (Président ESCA- École de management in Casablanca) in RAHMOUNI BENHIDA, B.; SLAOU, Y. (2013). *Géopolitique de la Méditerranée*. Paris: PUF-Presses Universitaires de France, p. 93-94

5.4. EUROPEAN UNIVERSITY STUDIES IN EGYPT

5.4.1. The opening of new universities since the 2000s

"International cultural programs and educational exchanges at all levels have demonstrated their effectiveness in developing mutual understanding and forging alliances with future leaders".

James H. Evans (1991)⁴⁹⁶

In Egypt, the start of the tradition of the preparation of the local elite trained in foreign universities started in the times of Mehmed Ali, when he decided to send the best student to France, to prepare the leaders of the new society. However, during the times of Nasser, the new elite changed, and often Egyptian used to go to study to the former URSS.

The election of foreign schools conditions in a later stage, with the election of the institution where to follow studies on higher education, and also the future recognition of diplomas. One of the oldest foreign universities in Egypt is the *American University of Cairo* opened in 1912, also present in Beirut. The language of study in this university is English, and traditionally it has been the place where the local elites have studied, until now.

Since 2004 there has been an increase in the setting up of European and other foreign universities in the Arab region in general, and specifically in Egypt. Foreign universities mainly concentrate in Cairo and its surroundings. Some of them are private, non-profit oriented, managed by consortiums of Europeans and Egyptians, and contribute to the scientific, technical, economic and cultural bilateral cooperation. Usually, previously to the opening of these universities, there have been a series of bilateral official visits and cooperation agreements. The requisite for the opening of a foreign university in the country is a presidential decree.

Traditionally the promotion of culture and language of European countries has been done through the presence of their national cultural institutes in the country or schools, but lately, a new tool added to the presence *in situ* of European universities. In the past, the elites used to travel to European countries for their specialized studies, but this is changing, and now it not necessary anymore, which increases the number of people who can afford to get a European higher education in their home country. But obviously to study in a European university helps to establish a link with the European country of origin, which can receive the support of funds and grants for studying and researching, and also with some bilateral or international cooperation programmes. Furthermore, it encourages language stages in the country of origin of a language. In

⁴⁹⁶ Chairman of the Advisory Group. Cited in:
RICHARSON, M. (1991). *Shaping the New World Order: International Cultural Opportunities and the Private Sector*. Conference Washington D.C. 13 December 1991. New York: Institute of International Education, p. 53.
<<http://files.eric.ed.gov/fulltext/ED350889.pdf>> (15/2/2015)

addition to that, the presence of a big number of European universities, together with the presence of European cultural institutes, could help to encourage future development of translations and future readers and increase the number of consumers of cultural products in general, increasing as a consequence their cultural influence as well.

The initiative of having a French university came from some ex-students of the school of the Jesuits and the *Frères des Écoles Chrétiens* (Solé, 2003: 232). Nowadays there is one French university, the *Université Française d'Égypte*, which was created by a presidential decree and inaugurated by the President of France and the President of Egypt in 2006⁴⁹⁷. It has several partnerships with several French universities in France. It delivers both, French and Egyptian diplomas. In addition to that, the *Organisation Internationale de la Francophonie* (OIF) sponsors the *Université Senghor* in Alexandria.

Table IV.47- European Universities in Egypt

UNIVERSITY	YEAR*	CITY	STATUS	LINKED TO
October University for Modern Sciences and Arts University (MSA)	1996	Cairo	Private	United Kingdom
Université Senghor	1999	Alexandria	Private	OIF (Organisation Internationale de la Francophonie)
Université Française d'Égypte (UFE)⁴⁹⁸	2002	Al Shorouk City	Private	France
German University in Cairo (GUC)	2003	New Cairo	Private	Germany
MTI University⁴⁹⁹	2004	Cairo	Private	United Kingdom
British University in Egypt (BUE)⁵⁰⁰	2005	Al Shorouk City	Private	United Kingdom
Technische Universität Berlin- El Gouna Campus (TU Berlin)	2012	Red Sea	Private	Germany
Italian University in Cairo⁵⁰¹ / Kore University (IUC)	Foreseen	Cairo (Obour City) Enna		Italy
Netherland University (NLUA)	Foreseen	Alexandria	Private	Netherlands

* Year of establishment in Egypt

Data: from April 2015

As an example, the *German University in Cairo* has 10.000 students, and it is the result of the cooperation with several and diverse German partners, which reflects part of the country strategy in Egypt⁵⁰²:

- State Universities of Ulm and Stuttgart
- Ministry of Science, Research & the Arts of Baden-Württemberg

⁴⁹⁷ KUNA (2006). "Mubarak and Chirac inaugurate French University in Cairo". *Kuwait News Agency*, 20/4/2006. <<http://www.kuna.net.kw/ArticlePrintPage.aspx?id=1655288&language=en>>

⁴⁹⁸ Université Française d'Égypte <<http://www.ufe.edu.eg>>

⁴⁹⁹ MTI University <<http://www.mti.edu.eg/>>

⁵⁰⁰ British University in Egypt <www.bue.edu.eg>

⁵⁰¹ Italian University in Cairo <www.sis.gov.eg/Home/Politics>

⁵⁰² German University in Cairo <<http://www.guc.edu.eg>>

- Ministry of Higher Education in Egypt
- Universities of Mannheim and Tübingen
- Federal Ministry of Education & Research of Germany
- German Academic Exchange Service (DAAD)
- German Embassy in Cairo
- German-Arab Chamber of Industry & Commerce
- Centrum for International Migration (CIM)
- German Research Foundation (DFG)
- Academy of Visual Arts of Leipzig

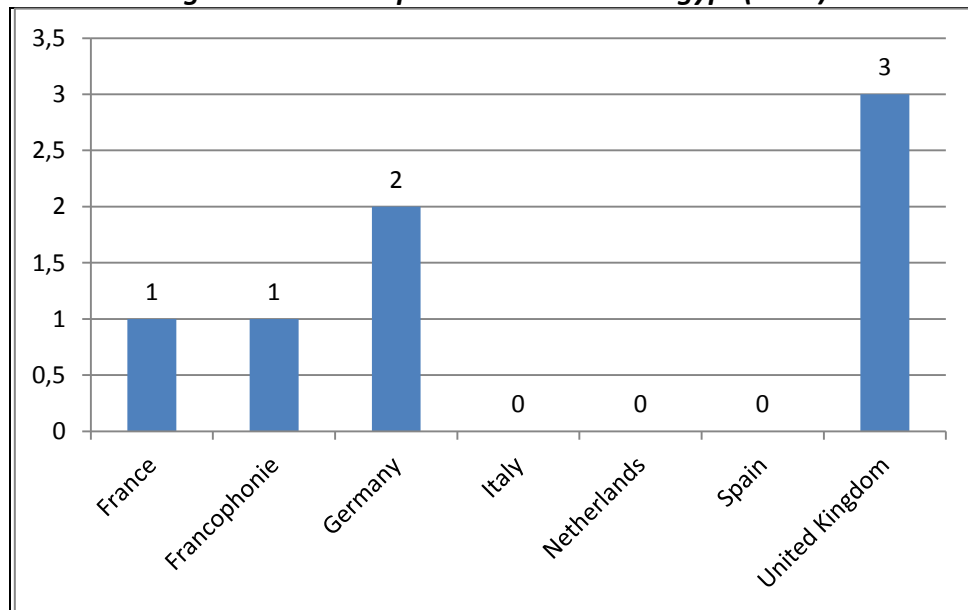
In January 2013 the *German University in Cairo* opened a new branch in Berlin, and it is the only university in Egypt opening a branch in Europe. The *Federal Foreign Office* provides secondment of German academic teachers and long-term lecturers. A second German university with a satellite campus opened in the Red Sea, in El Gouna⁵⁰³, and its staff from its home university in Berlin, the *Technische Universität Berlin* (BTU). It offers 13 bi-national master's programmes. Since 2013, also a new programme on Heritage Conservation and Site Management (*Helwan University*, the *BTU Cottbus*, and the *German Archaeological Institute*- DAI), and another Master's programme in Comparative & Middle East Politics and Society in partnership between the *University of Tübingen* and the *American University in Cairo*⁵⁰⁴. It means that there is cooperation between institutions and bodies, and the cooperation is not only with Egyptian universities but also with the American University. There is also a private non-profit Pan Arab University, the *Arab Open University* (AOU), founded in 2002 and affiliated with the *UK Open University* (UKOU). It has several campuses, mainly in the region of Mashreq (Amman, Bahrain, Beirut, Kuwait City, Cairo, Oman, Khartoum, and different cities of Saudi Arabia).

There are three universities linked to the UK. A first one is the *MTI University*, is the result of an institutional collaboration with the *University of Wales*). The second one, the *British University in Egypt*, is a UK-Egyptian partnership with private contributors, through a local educational foundation and the University of Loughborough. And the third one, the *October University for Modern Sciences and Arts University*, which launched in 2002 a pioneering initiative in Egypt to validate its programmes with British Universities, and then, offers a dual-origin bachelor British degree British from Middlesex or Greenwich Universities, together with an Egyptian degree.

⁵⁰³ El Gouna is a luxury complex for healthy Egyptian.

⁵⁰⁴ Federal Foreign Office <www.auswaertiges-amt.de/EN/Aussenpolitik/Laender/Laenderinfos/01-Laender/Aegypten.html> (consulted on 5/12/2016)

Figure IV.35- European universities in Egypt (2015)



Data: from 15/9/2016

Finally, there are two more European countries that foreseen the opening of universities in Egypt: the *Netherland University in Alexandria*, and the *Italian University in Cairo/Kore University*⁵⁰⁵. In 2009 the announcement of the opening of a future *Egyptian-Italian University (IUC)* was part of a set of actions and a cluster of activities for the promotion of the Italian language, as result of the signature of cultural cooperation and friendship agreements with Egypt. With that agreement, Italy wanted to tighten the cultural links and to promote the learning of Italian in Egyptian schools and universities. The participation of Egypt as a guest of honor at the International Book Fair in Turin (2009) and the celebration of the *2009 Italian-Egyptian Year of Science and Technology* were some other activities included in the bilateral agreement with Italy. Until now Italy has also been holding some events at the *Cairo University* with the aim of promoting Italian culture and language and Italian studies in Egypt⁵⁰⁶. In general, the cooperation at university education level is related to the following actions:

- Joint research projects
- Secondment of native teachers
- Student, professors and researchers exchanges

⁵⁰⁵ An institutional agreement of cultural cooperation was signed between the two states on 12 May 2009. It is foreseen that the Italian University in Cairo will be a scientific and technology institute where Italian teachers will be employed, as announced by the Italian Ministry of Foreign Affairs on 30/4/2009.

⁵⁰⁶ Some of the events held at *Cairo University* was a conference entitled "The influence of Italian culture on Egypt before and after the revolution" on 10/10/2012 in *Cairo University* <<http://cu.edu.eg/Cairo-University-Faculty-News-1036.html>>. And an annual celebration for the establishment of a department of Italian Language and Literature on 13/11/2013, marking it a *Italian Day* at the Faculty of Arts. In: *Cairo University* <<http://cu.edu.eg/Cairo-University-Faculty-News-4485.html>>

- Mobility of researchers
- Lecturers and language departments in Egyptian universities
- Grants and scholarships
- Links with the industry and commerce
- Accreditation of diplomas in European universities

The opening of European universities in Egypt is part of a wider individual strategy and often linked to research centres. Aside from the promotion of the language and the culture, and the increase of cultural influence, it is also related to the labour market and the economic interests of the country.

Table IV.48- Other foreign Universities in Egypt

UNIVERSITY	YEAR*	CITY	STATUS	LINKED TO
American University in Cairo (AUC) ⁵⁰⁷	1919	New Cairo	Private	USA
Arab Open University (AOU) ⁵⁰⁸	2002	Cairo	Private	Saudi Arabia
Ahram Canadian University (ACU) ⁵⁰⁹	2005	6 th October-Giza	Private	Canada
<i>Egyptian-Russian University</i>	2006	Cairo	Private	Russia
Egypt-Japan University of Science and Technology (E-JUST) ⁵¹⁰	2010	Alexandria	Public	Japan
Alamein University ⁵¹¹	2011	El Alamein	Private	USA
Egyptian Chinese University (ECU) ⁵¹²	2013	Cairo		China

In addition to the European, and mainly after 2004, also other countries have opened universities recently in Egypt, like Canada, China, Japan, Russia or the United States. Some countries, like Egypt, are trying to use universities and research institutions as instruments for economic and social development.

Aside of or in addition to the bilateral agreements between the different European countries and the Egyptian government, and the European universities present in the country, the academic institutions can sign bilateral protocols of cooperation, mainly focused on grants, scholarships or the mobility of the university students.

5.4.2. The international mobility: Instrumental competences of the European countries abroad

Only some European countries in Egypt have a specialized agency, department or institution for the promotion of university education and research in European countries . Obviously, there is a link with the promotion of the different national

⁵⁰⁷ American University in Cairo <<http://www.aucegypt.edu>>

⁵⁰⁸ Arab Open University <<http://www.aou.edu.eg/>>

⁵⁰⁹ Ahram Canadian University <www.acu.edu.eg>

⁵¹⁰ Egypt-Japan University for science and technology <<http://www.ejust.edu.eg/main/>>

⁵¹¹ Alamein University <<http://www.alamein.edu.eg/>>

⁵¹² Egyptian Chinese University < <http://www.ecu.edu.eg/ecu-history/>>

languages, since the university education and researching a specific country is closely related to the previous knowledge of the foreign language.

Table IV.49- National instruments for the promotion of university studies abroad

COUNTRY	INSTRUMENT	INSTITUTIONAL HIERARCHY
France	<i>Campus France</i> office ⁵¹³	Public agency
Germany	German Academic Exchange Service (DAAD)	<i>Federal Foreign Office</i>
United Kingdom	<i>British Council</i>	<i>Foreign and Commonwealth Office</i>

Each one of the five selected EU MSs has different institutional organization dealing with this issue. France, for example, has the *Campus France*⁵¹⁴, a public agency in charge of promoting higher education abroad, the welcoming and the international mobility with an industrial and commercial character⁵¹⁵. Created in 2010, it deals with the international promotion of higher education in France and the management of the international mobility of students. Germany has the *German Academic Exchange Service* (DAAD), engaged in international university cooperation, and the *Alexander von Humboldt* (HvH) focused on the exchange of high qualified academics. And the United Kingdom dealing with university and research issues through the *British Council*. Spain offers grants for students through the national agency for cooperation to development (AECID).

5.5. A CASE STUDY: THE UNIVERSITY OF LEIDEN AS A REFERENCE OF ARAB STUDIES

The Arab studies followed in European universities is a relevant issue affecting the bilateral relations with Arab countries, contributing to a more fluent relations, and therefore, as a source of *soft power*. As example, the *University of London* has a specialized institution for the study of the history of the Euro-Arab relations from the Middle Ages to the end of the 18th century⁵¹⁶.

Another relevant example is the *University of Leiden* (the Netherlands). Since the 16th century (1575) it holds the reputation as one of the best center of Arab studies. And since 1883 this university has one of the best libraries on Arabic works in Western Europe⁵¹⁷. In 1883 the E.J. Brill editor arranged the purchase for the *University of Leiden* from a jurist and book dealer from Cairo. At that time. Brill

⁵¹³ Campus France- Espace du Caire < <http://www.campusfrance.org/fr/espace/espace-du-caire>>

⁵¹⁴ *Campus France* <www.campusfrance.org>

⁵¹⁵ *Campus France* has more than 200 branches in 114 countries around the world.

⁵¹⁶ *University of London*- The Warburg Institute. Centre for the History of Arabic Studies in Europe (CHASE) <<http://warburg.sas.ac.uk/research/research-projects/centre-history-arabic-studies-europe-chase>>

⁵¹⁷ According to Alastair Hamilton, co-director of the *University of London's* Centre for the History of Antic Studies in Europe (CHASE). Cited in: VERDE, T. (2015). "Brill's Bridge to Arabic". Houston (Texas): *AramcoWorld*, May-June 2015, 66 (3), pp.30-39. < <http://www.aramcoworld.com/en-US/Articles/June-2015/Brill-s-Bridge-to-Arabic>>

operated as the university's printer. In 2012 *Bill Printing Company*⁵¹⁸ won the *Abu Dhabi Book Festival's* annual *Sheikh Zayed Book Award* for publishing and distribution of excellence in the Middle East and Islamic studies,

With one of the oldest Chairs of Arabic Language and Culture of Europe (1613), the first post was occupied by Thomas Erpenius (1584-1624), and his inaugural lecture was "Arab culture has a world of wisdom to teach"⁵¹⁹. In 2013 the University organized several activities for the celebration of the 400th anniversary of the Chair in Arabic Studies⁵²⁰ with the support of the ARAMCO (Saudi Arabia) and The Hague subsidiary ARAMCO Overseas Company. The celebrations included two exhibitions: one on "Golden Ages in Arabia and Holland" and another one on "Excellence and Dignity: 400 years of Arabic Studies in the Netherlands"⁵²¹.

⁵¹⁸ Brill is the oldest publisher in the Netherlands and among the oldest in Europe.

⁵¹⁹ The Leiden University Centre for the Study of Islam and Society (LUCIS): <<https://www.universiteitleiden.nl/en/events/2016/02/treasures-from-the-arabic-world>> and <<http://400yearsarabic.weebly.com/>>

⁵²⁰ Exhibition at the Boerhaave Museum- the Dutch National Museum for the History of Science and Medicine.

⁵²¹ National Museum of Antiquities of Leiden (6 September 2013- 2 March 2014) <<http://www.libraries.leiden.edu/news/400-years-of-arabic-studies-exhibition-rmo.html>>

6. RESEARCH AND SCIENTIFIC COOPERATION

6.1. SCIENTIFIC RESEARCH IN ARAB COUNTRIES

"Depuis des générations, les élites modernistes du monde arabo-musulmane cherchaient en vain la quadrature du cercle, à savoir: comment s'europeaniser sans se soumettre à l'hégémonie des puissances européennes qui dominaient leurs pays, de Java au Maroc".

Amin Maalouf (2009: 24)⁵²²

6.1.1. Scientific diplomacy among Arab countries

The different Arab countries are facing economic, political, and social challenges. The rate of unemployment is high, affecting the citizens as a whole but mainly young people. The year 2008 was marked by a global financial crisis and a decline in the oil and gas prices, jointly with an increased demand for jobs and security in the Arab countries. Otherwise, the 2011 revolts produced changes in different countries of the Arab region, including Egypt. Encouraging scientific cooperation among Arab countries could contribute to solve some of the problems and to build a base of scientific expertise and resources, able to address the shared problems at regional and global level (Dohjoka, Campbell, & Hill, 2017: 1). But various systemic shortcomings impede the advancement of science in Arab countries, like the visa restrictions limiting travel by Arab scientists even within the Arab region, or the lack of academic freedom.

In 2009 the UNDP (Regional Office for the Arab States) and *Mohammed bin Rachid Al Maktoub Foundation* from Dubai (UAE) started a joint elaboration of a series of reports on the Arab knowledge in the Arab region⁵²³ since the knowledge can contribute to the sustainable socio-economic development. The main objective was identifying the opportunities and risks in the production, creation, and diffusion of knowledge, and also linking development, freedom, and knowledge. The first report (UNDP & Mohammed bin Rachid Al Maktoub Foundation, 2009: 41) presented a strategy with the priority actions for a positive environment for the development of a society of knowledge, which is the following:

- More basic freedom
- Revision of rules and legislation
- Revision of development plans
- Revision of educational and cultural policies
- Revitalization of the Arab language

⁵²² MAALOUF, A. (2009). *Le Dérèglement du monde*. Paris: Grasset.

⁵²³ UNDP & Mohammed bin Rachid Al Maktoub Foundation (2009). *Arab Knowledge Report 2009: Towards Productive Intercommunication for Knowledge*. Dubai: UNDP/RBAS and MBRF <<http://www.mbrfoundation.ae/English/pages/AKR2009.aspx>> (11/2/2013)
UNDP & Mohammed bin Rashid Al Maktoum Foundation (2010). *The Arab Knowledge Report 2010/2011: Preparing Future Generations for the Knowledge Society*. Dubai: UNDP/RBAS and MBRF <<http://mbrfoundation.ae/English/Documents/AKR2010-en/1.pdf>> (11/2/2013)

- Allocation of financial resources and sustainability
- Establishment of institutions of promotion
- Continuous evaluations of programmes

Presently there is a strategy for fostering diplomatic cooperation among Arab countries, despite that until recently science has not been a priority for Arab countries. In December 2015 a Regional Forum on "Science & Technology Diplomacy: Towards Transformative and Inclusive Partnership for Sustainable Future" was organized. Also, UNESCO included in its report on science a chapter on the Arab countries⁵²⁴, where remarked the decline of researchers in Egypt, probably attributable to brain drain linked to various factors, including political instability.

At multilateral level, there is a wide initiative of the *Organization of Islamic Cooperation* (OIC), in cooperation with the *British Council* and *The Royal Society*, and other partners, like COMSTECH, ISESCO, *Nature*, *Qatar Foundation*, and the *International Development Research Centre* of Canada. They supported the project "The Atlas of Islamic-World Science and Innovation", with indicators from the 57 member countries of the OIC, and reports of several countries, like Egypt. In its "Vision 1441H", there is a 15-year plan for scientific and technological development. In 2005 this plan launched a Ten-Year Programme of Action to prioritize science and technology too, trying to face the deficiencies in science, technology, and innovation in the Muslim world, according to the OIC⁵²⁵.

6.1.2. Egyptian research cooperation and foreign funding

"Le flux de voyageurs musulmans en Europe grossit: après les diplomates viennent les étudiants, puis bien d'autres et même par la suite des réfugiés politiques. Le réseau de diffusion des idées et du savoir européens vers le Moyen-Orient se ramifie et s'élargit considérablement".

Bernard Lewis (1984 : 295)⁵²⁶

The Egyptian universities are active in collaborations with international agencies and foreign governments. The Egyptian government is extremely active in the promotion of cooperation schemes with foreign counterparts and international agencies. As a result of it, around 10% of funding for research in Egypt is provided by international actors (Technopolis Group & GHK, 2010: 12).

The country has signed around 128 international agreements with a variety of international actors⁵²⁷. The French Ministry of Foreign Affairs supports one of the most important cooperation programmes at doctoral research. This programme allowed the mobility of 386 doctoral candidates in 2004-2005. From another side, they are a high

⁵²⁴ ZOU'BI, M. R. (2015). ""The Arab States". In *UNESCO Science Report: Towards 2030*. Paris. UNESCO. <<http://unesdoc.unesco.org/images/0023/002354/235407e.pdf>>

⁵²⁵ *The Atlas of Islamic-World Science and Innovation. Final Report*. The Royal Society, December 2014. <<https://royalsociety.org/~media/policy/projects/atlas-islamic-world/final-report/>>

⁵²⁶ LEWIS, B. (1984). *Comment l'islam a découvert l'Europe*. Paris: La Découverte.

⁵²⁷ Strategic Planning Unit 2010.

number of international collaborations at the bilateral level between universities. In 2010 there were around 709 bilateral agreements signed.

6.2. BILATERAL SCIENTIFIC AND TECHNOLOGICAL COOPERATION

"Culture, education, and ways of life constitute soft ideological forces of influence, but offensive. The Mediterranean is a real space of competition among all these forces".

Bouchra Rahmouni Benhida & Younes Slaoui (2013: 101)

6.2.1. The link between higher education and research

There is a close connexion between higher education and research and innovation. Several European countries have signed bilateral agreements including scientific and technological cooperation, sometimes as a specific agreement, sometimes included in the bilateral cultural agreement. From his side, also the EU signed a bilateral scientific and technological agreement with Egypt, which became into force in 2008, but it does not have signed any cultural agreement.

Table IV.50-- EU bilateral agreement with Egypt

INSTITUTION	AGREEMENT	SIGNATURE	INTO FORCE
European Union	Scientific & Technological Cooperation	2005	2008

From his side the *Ministry of Higher Education and Scientific Research* in Egypt prepared a programme of international cooperation known as *Decade of Science*, which involves building links with different countries between 2007 and 2016, including establishing joint research funds, boosting academic integration and developing centers of excellence. Among the partners, there are Germany, Japan, Italy, France and the United States⁵²⁸.

During EU Council's Presidency of Germany in the first half of 2007, the Federal Ministry of Education and Research (BMBF) and the Egyptian Ministry of Higher Education and Scientific Research organized the first *Euro-Mediterranean Ministerial Conference on Higher Education and Scientific Research* in Cairo (Egypt)⁵²⁹. During this conference the *Cairo Declaration* entitled "*Towards the Creation of a Euro-Mediterranean Higher Education and Research Area*"⁵³⁰ was signed. In this document, Ministers reiterated that higher education, research, and innovation was a priority area in the Euro-Mediterranean Partnership.

⁵²⁸ BOND, M.; MARAM, H.; SOLIMAN, A. KHATTAB, R. (2014). "Science and Innovation in Egypt" in *The Atlas of Islamic-World Science and Innovation. Final Report*. The Royal Society, December 2014, p. 12. There is a specific part referred to "culture and religion" in Egypt (pp.84-92).
<<https://royalsociety.org/~media/policy/projects/atlas-islamic-world/atlas-egypt.pdf>>

⁵²⁹ Federal Ministry of Education and Research (BMBF) <<http://www.bmbf.de/en/1563.php#>>

⁵³⁰ Cairo Declaration "Towards a Euro-Mediterranean Higher Education and Research Area". First Euro-Mediterranean Conference on Higher Education and Scientific Research, 18/6/2007
<http://ufmsecretariat.org/wp-content/uploads/2012/09/cairo_declaration.pdf>

6.2.2. Initiatives and projects from European countries

Table IV.51- European University and Scientific Cooperation with Egypt

ACTIONS & INSTRUMENTS	FR	GE	IT	ES	UK
Bilateral Agreements	X	X	X	X	X
Participant in the Decade of Science (2007-2016)	X	X	X		
Bilateral Years of Science and Innovation	X	X	X		
Bilateral Research Fund S&T Cooperation Programme	X		X		X
International Research Fund S&T Cooperation Programme	X				
Bilateral Programmes Supporting Mobility of Researchers	X	X	X		
International Programmes Supporting Mobility of Researchers				X	X
Research Centres, Institutes and Scientific Organizations Active in Egypt	X	X			X
Universities in Egypt	X	X			X
Cooperation between Universities	X	X	X	X	X
Cooperation between Research Centres & Institutes	X	X	X		
Other Research Activities / S&T Activities				X	X

Source: EU-Egypt STI Cooperation Portal < <http://www.stip.eg.net/>>

Data: from April 2015

6.2.3. Bilateral *Years of Science* between Egypt and some of EU MSs

Following a scientific cooperation agreement signed between Egypt and Germany in 2006, it was decided to organize a bilateral *2007 German- Egypt Year for Science and Technology*. The agreement also included three cooperation agreements on the funding of additional scholarships, and a bilateral German-Egyptian Research Fund, set up in 2008 to promote joint research projects. In addition to that, on the occasion of the celebration of this Year, Germany opened a branch office in Cairo of the DAAD⁵³¹. Germany was the first European country celebrating this bilateral Year with Egypt. Since then, three EU MSs have celebrated *Years of Science* with Egypt bilaterally: Germany, Italy, and France.

Table IV.52- Bilateral Years of Science's agreements

YEAR	AGREEMENT
2007	Bilateral German- Egyptian
2009	Bilateral Italian-Egyptian
2010	Bilateral Franco-Egyptian
2012	Bilateral EU- Egypt ⁵³²

⁵³¹ DADD < www.cairo.daad.de/en/news>

⁵³² On the occasion of the *2015-Year for Development* of the EC, it has been published a brochure Mapping EU-Egypt scientific cooperation:

Following the celebration of the bilateral years with individual EU MSs, also the EU held a bilateral *EU-Egypt Year of Science*⁵³³, with the aim of promoting institutional dialogue, and to foster collaborative activities in the fields of research and innovation. There is a specific portal on this EU-Egypt cooperation⁵³⁴.

DELEGATION OF THE EUROPEAN UNION TO EGYPT (2015). "Research and Innovation. Cooperation between Egypt and European Union Member States", Cairo. <[www.EU-Egypticooperation.pdf](#)>

⁵³³ This is the origin of a joint *EU-Egypt ST&I Scientific Cooperation Portal* in order to showcase of EU and EU MSs activities <<http://www.stip.eg.net/>>

⁵³⁴ EU-Egypt STI Cooperation Portal < <http://www.stip.eg.net/>>

7. CULTURE IN THE COOPERATION TO DEVELOPMENT

7.1. HUMAN AND SOCIAL CONTEXT

7.1.1. The Human Development Report of Egypt and the Arab Countries

The UNDP Egypt Country Office started the publication of the *Egypt National Human Development Report* (EHDR) in 2008⁵³⁵. The first edition was related to the civil society, depicting it as an essential partner for the public sector to achieve the *UN Millennium Development Goals* (MDGs), including culture as a crucial area.

Table IV.53- Egypt Human Development Report

YEAR	THEME	TITLE
2008	Civil society	Egypt's Social Contract: The Role of Civil Society
2010	Youth	Youth in Egypt: Building our Future

Source: UNDP Cairo Office < <http://www.eg.undp.org>>

The UNDP introduced progressively regional reports, like the *Arab Human Development Report* (AHDR) firstly issued in 2002⁵³⁶, analyzing the situation of the Arab countries⁵³⁷. It was done for the first time and exclusively by Arabs⁵³⁸. The UN figures of the first report drawn the attention on the fact that the Arabs represent a 5 percent of the world's inhabitants, and revealed the low level of education and high level of illiteracy (40%), the poverty, and the limited freedom of expression, among other issues.

Table IV.54- Arab Human Development Reports

YEAR	SUBJECT	TITLE
2002	Opportunities	Creating Opportunities for Future Generations
2003	Knowledge	Building a Knowledge Society
2004	Freedom	Towards Freedom in the Arab World
2005	Gender	Towards the Rise of Women in the Arab World
2009	Human Security	Challenges to Human Security in the Arab Countries
2012	Empowerment	Empowerment: The Will of the People
2016	Youth	Youth and the Prospects for Human Development in a Changing Reality

Source: Arab Human Development Report < <http://www.arab-hdr.org/>>

⁵³⁵ UNDP (2008). *Egypt Human Development Report 2008. Egypt's Social Contract: The Role of Civil Society*. Cairo: UNDP & Institute of National Planning.

< http://www.eg.undp.org/content/egypt/en/home/library/human_development/publication_3.html>

⁵³⁶ UNDP (2002). *Arab Human Development Report 2002: Creating Opportunities for Future Generations*. New York: UNDP. < http://hdr.undp.org/sites/default/files/rbas_ahdr2002_en.pdf>

⁵³⁷ It was financed by UNDP (United Nations Development Programme) and the *Arab Foundation for Economic and Social Development*.

⁵³⁸ *Research Center Al- Mishkat* from Cairo.

Otherwise, until then, statistics on Arab science and literature were rare or almost inexistent. In 2004 the report was on freedom and stated that the reduction of cultural exclusion of some social groups, and the defence of the concept of "cultural freedom" as an element of the defence of the identity and as a ground for policies that promote more integration⁵³⁹.

7.1.2. European and Arab human and social development

"De hecho, el colonialismo cultural occidental se ha sumido en un sueño economicista, contagiando las regiones menos desarrolladas y haciéndolas anhelar el jardín occidental europeo".

José Manuel Querol (2013: 105-106)

The index of human and social development of 26 of the 28-EU MSs is very high, except in Romania and Bulgaria which have a high index. Concerning the five selected European countries (France, Germany, Italy, Spain and the United Kingdom), they are considered as countries with a very high human development. Germany holds the highest rank, and it is also the most populated country in the EU, followed by France, the UK, and Spain, and it also has the highest *Gross National Income* (GNI) per capita, before the UK, France, Italy and Spain (UNDP, 2015)⁵⁴⁰.

Table IV.55- Human Development - European countries

COUNTRY	HDI RANK	POPULATION (million)	GNI per capita (PPP\$)
France	22	64,6	38,056
Germany	6	82,7	43,919
Italy	27	61,1	33,030
Spain	26	47,1	32,045
UK	14	63,5	39,267

* HDI= Human Development Index

Source: UNDP- Human Development Report (2015)

Concerning the Arab countries, five out of 20 of these countries are among the very high level of human development, all of them from the Gulf region. There are also six Arab countries with a high human development, five with a medium development, including Egypt, and four countries with a low level of human development⁵⁴¹.

⁵³⁹ UNDP (2004). *Arab Human Development Report 2004: Towards Freedom in the Arab World*. New York: UNDP. <<http://www.arabstates.undp.org>>

⁵⁴⁰ UNDP (2015). *Human Development Report 2015. Work for Human Development*. New York. UNDP. <http://hdr.undp.org/sites/default/files/2015_human_development_report.pdf>

⁵⁴¹ UNDP (2015), *op. cit.*, pp. 208-211 <<http://hdr.undp.org/en/2015-report>>

Table IV.56- Human Development Index (HDI)- Arab countries

HDI VERY HIGH	HDI HIGH	HDI MEDIUM	HDI LOW
32 Qatar	52 Oman	108 Egypt	156 Mauritania
39 Saudi Arabia	67 Lebanon	113 Palestine	160 Yemen
41 UAE	80 Jordan	121 Iraq	167 Sudan
45 Bahrain	83 Algeria	126 Morocco	168 Djibouti
48 Kuwait	94 Libya	134 Syria	
	96 Tunisia		

Source: UNDP- Human Development Report (2015) <<http://hdr.undp.org/en/countries>>

Egypt is the most populated Arab country and the most populated country of the African continent. Cairo is the biggest African city.

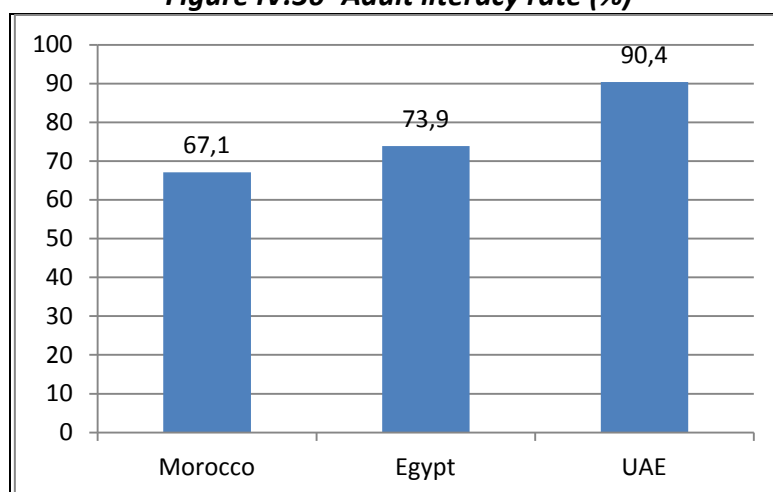
Table IV.57- Human Development- Arab countries

COUNTRY	HDI RANK	POPULATION (million)	GNI per capita (PPP\$)
Morocco	126	33,5	6,850
Egypt	108	83,4	10,512
UAE	41	9,4	60,868

Source: UNDP- Human Development Report (2015)

Concerning the adult literacy in the Arab region,⁵⁴² as an average in 2013, it was of 78,12 per cent⁵⁴³. By gender, the female rate of literacy of 69,96 percent, was lower than the male rate, with an 85,63 percent. In 2015 the literacy rate of the total population in Egypt was of 73,8 per cent, and by gender, there was an 82,2 percent for male and 65,4 percent for female⁵⁴⁴.

Figure IV.36- Adult literacy rate (%)



Source: UNDP Human Development Report (2015)

⁵⁴² Percentage aged 15 and over can read and write

⁵⁴³ Data from UNESCO-Institute for Statistics (UIS): <<http://data.uis.unesco.org>>

⁵⁴⁴ *The World Factbook- Egypt* <https://www.cia.gov/library/publications/the-world-factbook/geos/print_eg.html> (consulted on 20/2/2017)

The rate of unemployment among youth in the region is of 29,73 percent, the highest rate of all regions of the world (AHDR, 2016)⁵⁴⁵.

7.1.3. Sustainable development in the Arab region

In September 2015 the *2030 Agenda for Sustainable Development* was adopted, including 17 SDGs (Sustainable Development Goals). A review on some specific issues related to the development in the Arab region⁵⁴⁶ provides a general overview of the general context where the European and Arab cultural cooperation is implemented. Some of these data are closely linked to the UN's *Sustainable Development Goals* (SDGs).

According to the *Global Peace Index*, the Arab region is the least peaceful in the world, especially the Middle East. Regarding the ongoing conflicts, Syria, and Iraq (and also Sudan and Somalia) are among the ten worst countries in the world. In 2015 the situation deteriorated in Iraq, Libya, Syria, and Yemen. As a consequence, millions of persons have been forced to leave their countries as refugees or to become internally displaced persons (IDPs)⁵⁴⁷.

Related to governance and corruption, the transparency international's *Corruption Perception Index* (CPI) shows that the Middle East and North Africa area are widely seen as corrupt. Some countries involved in the 2011 revolts had the worst scores on the index before the uprisings⁵⁴⁸.

Concerning the participation in decision-making, usually, the voice and accountability are associated with high levels of development. In the Arab region, this link has been quite weak, although the level of development is diverse. In general, its level is below global averages. In addition to that, popular dissatisfaction on this regard has been one of the reasons of political instability. Since the uprisings of 2011, there has been a general deterioration regarding "civil society traditions" (social capital and the number of actively engaged civic associations). And finally, in the Arab region legislation on the freedom of expression is vague, and criticisms of policy are rarely accepted.

7.2. CULTURE AND THE OFFICIAL DEVELOPMENT ASSISTANCE OF SOME EUROPEAN COUNTRIES

7.2.1. The Official Development Assistance of some European countries

Some European countries are among the six main world donors of the *Development Assistance Committee* (DAC) members financing development following this order: United Kingdom, Germany, and France. The priority mode of channelling the *Official*

⁵⁴⁵ UNDP (2016). *Arab Human Development Report. Youth and the Prospects for Human Development in a Changing Reality*. New York: UNDP. <<http://www.arabstates.undp.org/content/dam/rbas/report/AHDR%20Reports/AHDR%202016/AHDR%20Final%202016/AHDR2016En.pdf>>

⁵⁴⁶ UNITED NATIONS (2015). *Arab Sustainable Development Report. First edition 2015*. Beirut: Economic and Social Commission for Western Asia (ESCWA) & UNEP, p. 132-

⁵⁴⁷ UNITED NATIONS (2015), *op. cit.*, p. 127.

⁵⁴⁸ *Transparency International* <www.transparency.org/cpi2011>

Development Assistance (ODA)⁵⁴⁹ differs among these European countries. Meanwhile, Germany and France allocates its ODA at the bilateral level, Spain and Italy prefer the multilateral option. Spain and the United Kingdom channel an important share of this support through the Civil Society organizations (CSOs). Germany and France programme an important part of the ODA at partner country level.

Table IV.58- Modes of ODA channelling in 2014 (%)

MODE	FR	GE	IT	ES	UK
Bilateral ODA	66,3	74,3	35,6	33,3	59,4
Multilateral ODA	33,7	25,7	64,4	66,7	40,6
ODA Channelled through CSOs* (share of bilateral ODA)	3,2	8,2	12,7	34,4	22
Programmed at partner country level	68,9	53,4	21	33,2	46,5

* CSO- Civil Society Organizations

Source: OECD (2016)⁵⁵⁰

Often the cooperation to development is closely linked to the private sector and sometimes private investments for development. The responsibility for technical and financial assistance correspond to each national agency.

Concerning the priority regions, France is the only country with its ODA primarily focused on the Middle East and North Africa, with Morocco as its first recipient. For the rest of the countries, the Middle East and North Africa is a priority region but not the main one, except for the United Kingdom, that does not have this region as a priority.

Table IV.59- Bilateral ODA- Main recipients of the Middle East and North Africa

	FR	GE	IT	ES	UK
Main recipients	Morocco	Morocco	Lebanon	Morocco	---
		Syria	Tunisia	Palestinian Territories	
		Egypt	Palestinian Territories		
			Syria		
			Egypt		
% of the individual ODA	18	13	10	11	8

Source: OECD (2016).

For Germany among the main recipient country of its aid, there are Morocco, Syria, and Egypt. Egypt is also a priority country for Italy, among many other Arab

⁵⁴⁹ The *Official Development Aid* (ODA) refers to a part of the cooperation to development that comes from human and material public resources transferred from the North countries to the South, in order to facilitate their economic growing and social development through regulated conditions established by institutions that group donor countries, like the OCDE.

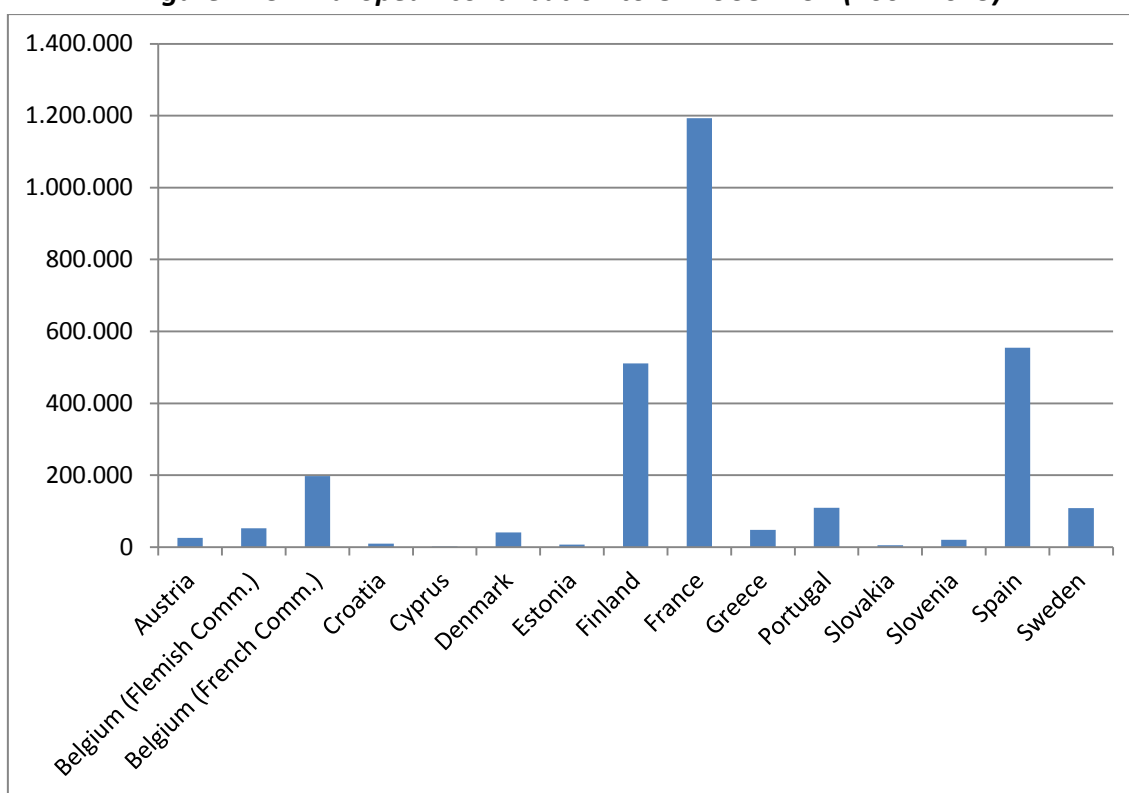
⁵⁵⁰ OECD (2016). *Development Co-operation Report 2016. The Sustainable Development Goals as Business Opportunities*. Paris: OECD Publishing. <<http://www.oecd-ilibrary.org/docserver/download/4316031e.pdf?expires=1491821503&id=id&accname=guest&checksum=17FF5631A730B0410A700E7645237008>>

priority countries. In fact, Italy is the country with more priority countries in the Arab region. In the case of Spain, Morocco and the Palestinian Territories are among its priority countries⁵⁵¹. For the UK any Arab country is among its priorities of its ODA. Then, only Germany and Italy have Egypt as among priority countries of their aid to development.

Egypt is an ODA eligible recipient country and therefore called "developing country" according to the terminology of the OECD. Some Arab countries were removed from the DAC list of ODA recipients⁵⁵², like Kuwait, Qatar, and UAE (1996), Bahrain (2005), and Saudi Arabia (2008). Any Arab country is a DAC member in 2016, but some of them are financing cooperation to development, like Saudi Arabia, United Arab Emirates, Qatar, or Kuwait.

7.2.2. European contribution to the UNESCO International Funds for Cultural Diversity

Figure IV.37- European contribution to UNESCO-IFCD (2007-2013)



Source: UNESCO IFCD⁵⁵³

⁵⁵¹ For the Spanish cooperation to development (AECID), the interest towards Egypt has been changing and evolving, from a medium priority country in 2001, and a low priority country in 2005, to a non-strategic country in 2013. For Spain the Arab strategic country of its cooperation to development is Morocco, for due to the proximity and for its political, economic, historical and cultural links.

"La realidad de la ayuda- Portal de transparencia y vigilancia de la cooperación española" (Oxfam-Intermón) <<http://www.realidadayuda.org/analizar-la-ayuda/a-donde-va-la-ayuda#prioridad>>

⁵⁵² Data on the ODA list from November 2014.

OECD <<http://www.oecd.org/dac/stats/historyofdaclistsofaidrecipientcountries.htm>>

⁵⁵³ Table of contributions received at 10/9/2013 <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Contributions_FIDC_tab_mois_10sep2013.pdf>

Usually, each UNESCO Convention is linked to a particular fund that contributes to its implementation. In the case of the *2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, there is an *International Fund for Cultural Diversity* (IFCD). It is a multi-donor fund established by Article 18 of the 2005 Convention⁵⁵⁴. The purpose is to promote sustainable development and poverty reduction in developing countries and least developing countries that are Parties to the 2005 Convention, through the support of projects fostering the cultural sector.

In a regular basis, UNESCO launches a call for funding requests for projects that are consistent with the overall objectives of the Convention, addressed to public authorities/institutions and local NGOs. Egypt and other Arab countries are eligible (Jordan, Kuwait, Oman, Palestine, Qatar, Syrian Arab Republic, Tunisia, and UAE)⁵⁵⁵.

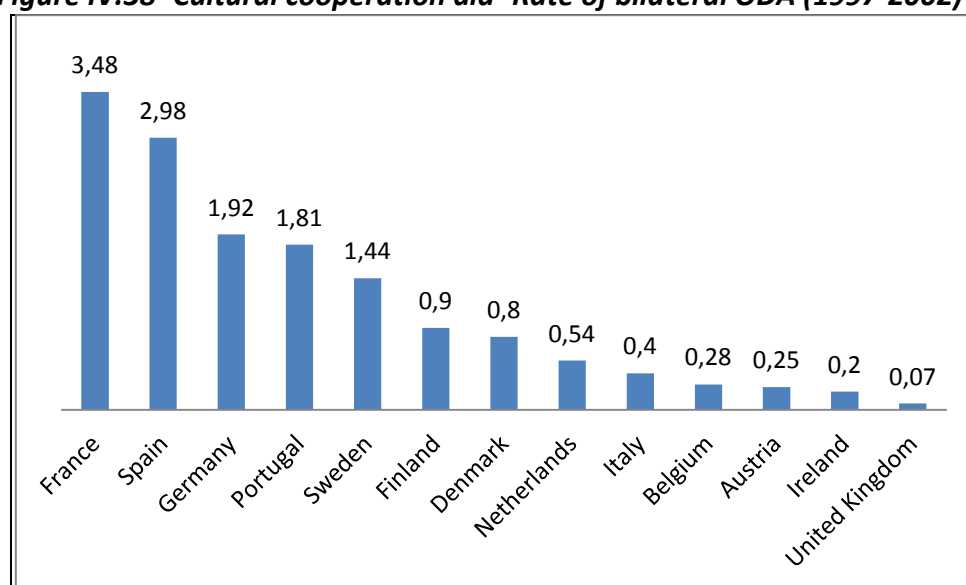
Aside of the EU bilateral agreement with UNESCO and its support to the implementation of the 2005 Convention, the EU MSs individually can also contribute to this IFCD.

A review of the figures of the different European contributors during the period between 2007 and 2013 reveals that France was the leading European donor country, followed by Spain and Finland.

7.2.3. Cultural cooperation aid of EU MSs

It is outstanding the contribution of some EU MSs⁵⁵⁶ to cultural cooperation in the bilateral mode of channelling their aid (ODA), like France, Spain, Germany, Portugal and also Sweden.

Figure IV.38- Cultural cooperation aid- Rate of bilateral ODA (1997-2002)⁵⁵⁷



Source: ALONSO, J. A. *et al.* (2004). "La cooperación cultural española: más allá de la promoción exterior", in *La realidad de la ayuda*. Barcelona: Intermón- Oxfam⁵⁵⁸.

⁵⁵⁴ 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf#page=10>

⁵⁵⁵ List of eligible Parties: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_IFCD_Eligible_Parties_EN.pdf

⁵⁵⁶ DAC members of the OECD.

⁵⁵⁷ Cultural cooperation aid as a percentage of the bilateral ODA (annual average from 1997 to 2002).

7.3. CULTURAL HERITAGE AND DEVELOPMENT

7.3. 1. European and Arab cultural sites in the UNESCO World Heritage List

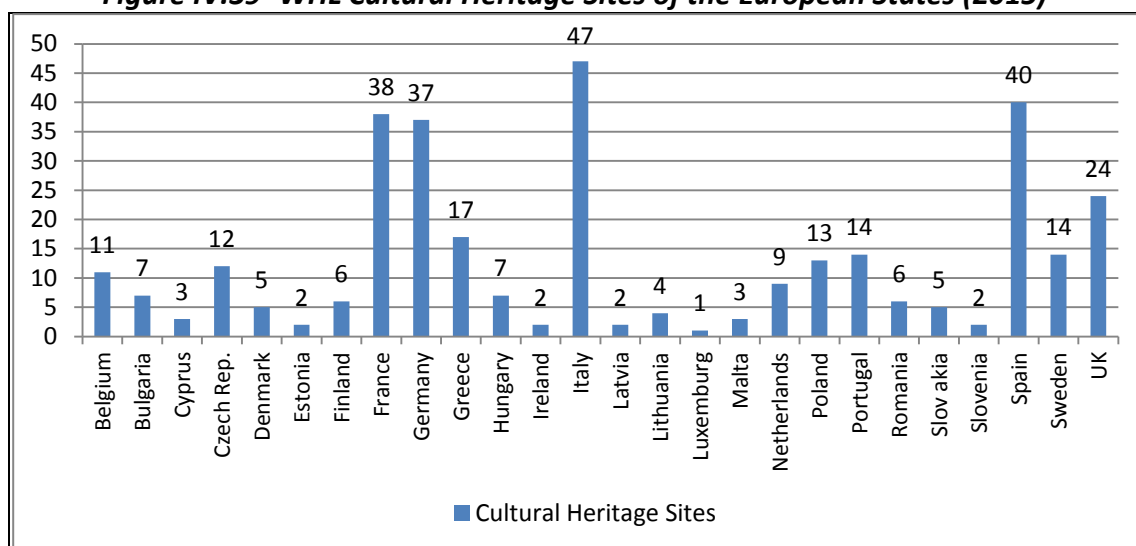
The *UNESCO Convention for the Protection of the World Cultural and Natural Heritage* was approved on 16 November 1972 and entered into force on 17 December 1975. Then, the standards for the inclusion of the *UNESCO World Heritage List* (WHL) were adopted in 1972, and since then the sites included are mainly cultural heritage sites. One of the first places inscribed on the list were the monuments of Nubia after the UNESCO Safeguarding Campaign. There can be mixed places, cultural and natural, and few of them are only natural.

Table IV.60- Number of Cultural Heritage Sites inscribed in the UNESCO WHL

States	WH Cultural Heritage Sites	Endangered Cultural Heritage Sites
European	325 + 6	1
Arab	69 + 2	16
TOTAL WHL	802 cultural + 32 mixed	48

This table above only includes cultural heritage sites, and in the natural sites are not included, except when they are mixed cultural and natural⁵⁵⁹.

Figure IV.39- WHL Cultural Heritage Sites of the European States (2015)



Source: UNESCO World Heritage Centre (WH List October 2015) <<http://whc.unesco.org/en/list/>>

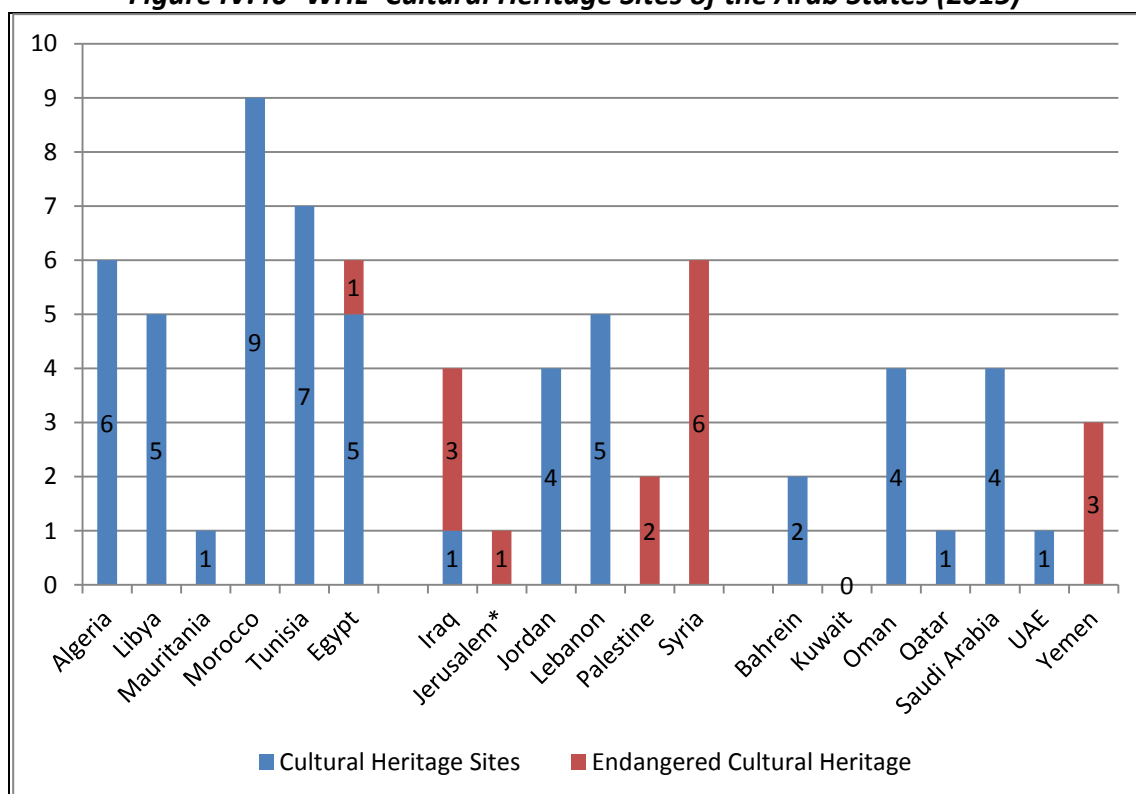
⁵⁵⁸ Cited in FUNDACIÓ CASA AMÈRICA A CATALUNYA (2007). *Cooperació cultural al desenvolupament. Eines per a la reflexió*. Barcelona: Casa Amèrica Catalunya & Agència Catalana de Cooperació al Desenvolupament, p. 19-21.

⁵⁵⁹ The mixed cultural & natural are in Arab countries Algeria (1) and Jordan (1), and in European countries, France (1), Greece (2), Spain (2), and UK (1).

The EU MSs with more sites inscribed on the World Heritage List are Italy, followed by Spain, France, Germany and the UK. It means the five most populated countries of the EU.

Taking into account that the Arab countries have a big number of historical and archaeological sites, and despite the *Budapest Declaration on World Heritage*⁵⁶⁰ (28 June 2002), there are few sites from Arab states inscribed in the UNESCO WHL.

Figure IV.40- WHL- Cultural Heritage Sites of the Arab States (2015)



* Proposed by Jordan

Source: UNESCO World Heritage Centre <<http://whc.unesco.org/en/list/>>

Data: WH List of October 2015

Concerning the Arab countries, Morocco is the country with more sites on the list, followed by Tunisia, Algeria, Egypt and Syria, Lebanon and Libya. Iraq, Jordan, Oman and Saudi Arabia have four sites inscribed, Yemen 3 sites and Bahrain 2 and finally Mauritania, Jerusalem, Qatar and UAE with only one site.

Despite that Egypt has six listed sites in the UNESCO WHL, including one of them in danger, no site management plans have been submitted to UNESCO for any of them. (Butterfield, Atalla, Hakim *et al.*, 2012: 10-11).

⁵⁶⁰ The *Budapest Declaration* was approved on the occasion of the 30th anniversary of the 1972 *UNESCO Convention on the Protection on World Cultural and Natural Heritage*. UNESCO- WHL <<http://whc.unesco.org/en/decisions/1217/>>

Whereas the cultural tourism is focused on the main cities of the country, mainly Cairo and in a minor way, Alexandria, the archaeological visits of archaeological sites of the Pharaohs' times have their heart in Luxor and Aswan.

Respect the number of cultural sites in European and Arab countries inscribed on the WHL list, it can be noticed that there are 4,7 times more European sites than Arab sites.

7.3.2. External financial assistance to cultural heritage

Financial assistance from the UNESCO World Heritage Fund to the Arab States

Egypt is by far the country that has requested more aid to the World Heritage Fund.

Table IV.61- Financial assistance from the World Heritage Fund to the Arab States

COUNTRY	NUMBER OF AID REQUESTS APPROVED	TOTAL AMOUNT OF AID (in US \$)	PERIOD
Morocco	19	31,491	1981-2007
Egypt	49	1,043,207	1979-2012
UAE	0	0	---

Source: UNESCO-WHL <<http://whc.unesco.org/fr/assistaneint/action=stats>>

Data: from June 2016

Other international support to cultural heritage and development

In June 2010 the **Cairo Forum on Cultural Heritage and Economic Development** was held in Egypt and convened by the Egyptian government with the UfM and other partners with a focus on handicrafts as a tool for sustainability. It was debated the impact of cultural heritage and handicrafts to promote jobs and economic sustainability. It concluded with the signing of the **Cairo Document**, where the signatories committed to elaborate policies for the promotion of investment in and development of crafts in the Mediterranean area. The purpose is to work on the documentation, protection, development, education, training and international marketing for traditional art crafts. Also, issues related to the protection of intellectual property (UNCTAD, 2010)⁵⁶¹.

7.4. CULTURE, HUMAN RIGHTS AND SUSTAINABLE DEVELOPMENT

7.4.1. Censorship in Egypt

During the 1960s censorship was imposed from outside, and from the State there was a system of censorship for reviewing all books before their publication. At that time each book had to pass by a general commission of information, and after its lecture by the specialists got a stamp with the badge of the eagle. Until nowadays, all bookshops are dependent of the Ministry of Interior. In Egypt it is necessary the permit from the

⁵⁶¹UNCTAD (2010). *Creative Economy Report. The Challenge of Assessing the Creative Economy towards Informed Policy-Making*. Geneva: UNCTAD & UNDP. 19 April 2008. <<http://unctad.org/en/pages/PublicationArchive.aspx?publicationid=946>> (consulted on 4/5/2013)

Ministry of Interior in two fields: wearing weapons and libraries. This is an evidence of the awareness of the State on the importance of culture, maybe even more than cultivated people. In 1976, during Sadat, censorship was eliminated but another system was constituted, and with the increase of the radicalism, censorship emerged from inside, specially on issues related to sex, religion, and politics (Gamal Ghitani, 2004)⁵⁶².

The former representative of the Ford Foundation for the Middle East and North Africa in Cairo (1997- 2001) explained in 2011⁵⁶³:

Government censors understand that the arts can be powerful vehicles for expression of political dissent, through depiction of the depredations of everyday life. Plays cannot be publically produced without the prior approval of censors. Events often go ahead on an unofficial basis, with producers taking care not to charge admission, something only officially-sanctioned events are permitted to do. Struggling artists struggle in Egypt more than in other places.



Figure IV.41- Graffiti in the walls of Cairo from the 2011 uprisings

<http://www.qubo.gr/article/34322/i-texni-tis-eksegersis/>

7.5. MAIN ACTORS INVOLVED IN CULTURAL PROJECTS

7.5.1. Involvement of the Egyptian authorities in the cultural cooperation projects

There are seven different Egyptian Ministries that can be involved directly or indirectly in the cultural projects.

⁵⁶² Interview to the Egyptian writer Gamal Ghitany (1945-2015). In : DALLE , O. (2004), *op. cit.*, p. 96.

⁵⁶³ LAWRY, S. (2011). "The Vital Importance of Civil Society and Private Philanthropy in Building Egypt's Democracy". Cambridge (Massachussets): The Hauser Center for Non-Profit Organizations at Harvard University. 20/2/2011 (blog). <http://hausercenter.org/iha/2011/02/20/the-vital-importance-of-civil-society-and-private-philanthropy-in-building-egypt%E2%80%99s-democracy/> (consulted on 22/3/2013)

Table IV.62- Different Egyptian authorities involved in cultural projects

MINISTRIES	
Presidency	Bibliotheca Alexandrina and bodies
Ministry of Culture	Use of ancient palaces and cultural equipments International Book Fair International Cairo Film Festival
Ministry of State for Antiquities (former SCA under the Ministry of Culture)	Archaeological permits
Ministry of Social Solidarity	Register of NGOs Control of funds coming from abroad to civil society
Ministry of Interior	Permits for the use of public space Authorization for shooting audiovisual material Censorship
Ministry of Higher Education	Cultural offices abroad Universities
Ministry of Tourism	Cultural events and touristic promotion
Ministry of Investment and International Cooperation	Bilateral agreements

The high level of centralization in the Egyptian public administration has as consequence that the Government deals with all kind of issues, partially due to the few

7.5.2. The civil society in Egypt

The definition of civil society is very vague. The *Barcelona Declaration* considered the civil society as a principal actor in the development closely linked to the democratic institutions (Jerch, 2007: 197). It is a usual practice that governments from Arab countries to disembark in the civil society trying to control they *evolution* and even also to get through this way, funds for their projects (Nuñez Villaverde, 2005: 102). For this reason, in Arab countries *Civil Society Organizations* (CSOs) often have ties with governments and public administrations, and therefore, often civil society is not precisely independent, like in the case of Egypt.

Another feature of these CSOs is the link that often has with the local elite. The reason of that should be found in the origins of the new associations in the Arab countries, including Egypt. If the root of the civil society in the European countries was linked to internal conflicts between the State and the society and were focused on the participation and the democratic issues from the ground, the process it is just the contrary in the Arab countries. The origin in need of association was due to the division between the colonized society and the colonial power. The social origin of the founders of these first associations is in the indigenous elite and therefore, from the top, which explains the elitist nature of the civil society in Arab countries. Later, and once these countries became independent, the new leaders tried to limit the role of these associations or event to control their activities. With the arrival of the Arab socialism, it was not considered necessary to have associations out of the State covering social issues. And in the last decades, the number of organizations has grown mainly due to the increasing incapacity of the State for the coverage of the social needs of the population (Jerch, 2007: 197-199). In the particular case of the

associations working with international donors, often the CSOs are linked to a small social group of the society, an elite. This elite often is in touch with the outside world, often something restricted to a minority group, which achieve certain prestige within their society because of their international connections, and the domain of foreign languages, mainly the English language. Otherwise, when the associations deal with sensitive issues, like human rights or gender issues, they are conditioned to the funds coming from abroad.

A study carried out in Egypt in 1995 concluded that only 40 percent of the Egyptian NGOs were active and efficient (Center Ibn Khaldun, 1993)⁵⁶⁴, and around 30-50 percent of the organizations in the region have a very high rate of CSOs have charity purposes, mainly due to the Islamic charitable and relief sector which is based on the traditions of *zakat*⁵⁶⁵ (Behr & Siitonen, 2013: 11). In Egypt, around a 20 percent of the CSOs are based in Cairo (Ben Néfisa, 2000)⁵⁶⁶, and in general are mainly urban. Therefore, the main features of the CSOs are:

- Close links to the government
- Elitism
- Urban
- Predominance of charity purposes

A survey carried out on the awareness of civil society in the Egyptian society concluded that a 53% of respondents had never heard the term 'civil society'⁵⁶⁷. In general Egyptian society does not have the confidence of the initiatives that come from the government, mainly because of the corruption rates and the lack of freedom.

Local civil society organizations without ties abroad are often linked to the government or have a private source of funding that can allow its independence. Nevertheless, the organizations can face difficulties if they want to be legally registered by the Ministry of Social Solidarity, which is a need in case they want to apply for funding.

But even if they finally can get funds from abroad, often the projects can face a blockage or the lack of the necessary permits which should be issued by the Egyptian Government. Nevertheless, if finally, the necessary funds come from abroad, the Egyptian Government can block them, under the security law fighting terrorism.

The international reaction to the wave of uprisings in the Arab region has been the increasing of the financial support and assistance to the civil society since they are considered as the actors with a significant role to play towards the democratic processes. But after the uprisings of 2011, the external support for Western-style CSOs had proved controversial in the post-revolutionary atmosphere, as it has been highlighted by government crackdowns on foreign-funded NGOs., like in Egypt in

⁵⁶⁴ Cited by Jerch (2007: 198). CENTER IBN KHALDUN (1993). "Grass-roots Participation and Development in Egypt". Cairo: Center Ibn Khaldun,

⁵⁶⁵ The obligatory charity.

⁵⁶⁶ Cited by Jerch (2007). BEN NEFISA, S. (2000). "NGOs, Governance, and Development in the Arab World". *Management of Social Transformation (MOST)*, Discussion Paper no. 46.

⁵⁶⁷ EU neighbourhood Eurobarometer- "Egypt civil society Fact Sheet". July 2013
<<http://www.enpi-info.eu/library/content/eu-neighbourhood-barometer-egypt-civil-society-fact-sheet-spring-2013>>

December 2011, when it led to the closure of several foreign NGOs. In fact, in many Arab transition countries, the external assistance may be perceived as unwelcome outside intervention (Behr & Siitonen, 2013: 4). Some CSOs have been economically suppressed in several Arab countries. In 2014 Egyptian government decided to tighten punishment for any institution receiving funding from foreign parties. *Crowdfunding* seems to be a temporary solution for some cultural events⁵⁶⁸.

Concerning the specific partners for cultural projects in has to be remarked that in Egypt there are mainly two kind of organizations dealing with cultural issues:

- Organizations belonging to the governmental culture, and which in some aspects are still following the socialists model and structures developed in the past
- Independent actors, meaning private organizations, called independent, which are the most active and relevant organizations in the cultural sector. Most of them have international support (Mawred Al Thaqafy), are lead by foreigners like the *Townhouse Gallery of Contemporary Art* lead by a Canadian since 1998, the *Mashrabia Gallery* owned by an Italian, or the *Espace Karim Francis* from a Lebanese. Some of them can also run with private funds, like the *Arab Fund for Arts and Culture* covering all the region. There are also Egyptian organizations, like *Culture Wheel*, *El Hanager Arts Center* and *El Hanager Theater*. They deal mainly on cultural and artistic production and mobility.

7.5.3. European Development Agencies in Egypt

There are several European countries with specialized agencies of development. In general, the main bilateral donors to Egypt after the revolts in form of financial assistance and technical cooperation are France, Germany and the United Kingdom⁵⁶⁹.

Table IV.63- EU Member States Agencies of Development Cooperation

COUNTRY	AGENCY
France	<i>Agence Française de Développement</i> (AFD)
Germany	<i>Gesellschaft für Deutsche Internationale Zusammenarbeit</i> (GIZ)
Italy	<i>Cooperazione italiana allo sviluppo</i> (IDC-Italian Development Cooperation)
Spain	<i>Agencia Española de Cooperación Internacional al Desarrollo</i> (AECID)
United Kingdom	British Council- DFID- Dep. for International Development (DFID)- UK aid

⁵⁶⁸ ETTIJAHAT (2015). "Cultural Developments in Cultural Policy in the Arab Region". *Cultural Policy in the Arab Region Programme Al Mawred Al Thaqafy 7th periodic report* (1 January- 31 December 2015). <http://www.ettijahat.org/uploads/7th_cultural_policy_in_the_arab_region_programme_report_en.pdf>

⁵⁶⁹ ELAGATI, M. (2013). "Foreign Funding in Egypt after the Revolution". *Arab Forum for Alternatives (AFA), FRIDE & HIVOS*, p. 15. <http://fride.org/download/wp_egypt.pdf>

Usually there is a proportional relation between the geostrategic interest of a certain country and the permanent presence of some national NGOs in the country where the cooperation projects are implemented. Often these NGOs have the financial support from their government or other public and private organizations. This allows a better and close knowledge of the field, but also more opportunities applying for EU funds when call of proposals are launched at local level, especially if one of the requirements is related to the permanent presence in the country.

7.5.4. Cultural heritage as cultural priority

Among the different European projects and initiatives within the context cooperation to development, cultural heritage is the main subject. The scope of each initiative is different, and often the different projects have a broader scope than only Egypt. In fact, most of them are targeting the Mediterranean region or the Arab world.

Table IV.64- Main European projects and initiatives of cultural heritage

DATE	COUNTRY	INITIATIVE
2004-2010	France	Technical Assistance to Islamic Art Museum
Since 2016	Germany	Observatory of Cultural Heritage in teh Arab World (MoU DAI & ALECSO)
Since 2004	Italy	<i>Egyptian Center for the Conservation of Antiquities (ECCA)</i>
2004-2008	Spain	Rehabimed (Euromed Heritage III)
Since 2015	United Kingdom	Cultural crisis Fund

The French technical assistance to the Islamic art museum

The museum is an institution often linked to the cultural policy of a country. It is a static institution and at the same time dynamic, it has a character of a monument, and at the same time a capacity of renovation (Miller & Yúdice, 2004: 200) Museums can offer an image of modernity and are a representation of the government (when they are public) (Miller & Yúdice, 2004: 208).

The Museum of Islamic Art in Cairo (MIA) opened in 1881 with gathered objects from mosques and mausoleums across Egypt. A new building was constructed in 1883 in the courtyard of Fatimid Caliph Al Hakim, and later moved out to the present building. In 1903 the museum opened, and since then the museum had never been renovated.

In 2003 the Egyptian Ministry of Culture launched a restoration project of LE 90 million. The master plan and the new exhibition design was drawn up by a French designer and museographer⁵⁷⁰, in cooperation with and the advice of the Islamic Department of the Louvre Museum in Paris. The project included the rehabilitation of the building and interior design and also its exhibition design and displays. The project lasted six years, from 2004 to August 2010. It is considered one of the most important museums of Islamic art with one of the largest collections of the world.

The Arab awakenings has had as a result different museums and heritage damaged in Egypt, and this museum was damaged by a bomb in 2014.

⁵⁷⁰ Adrien Gardère. The same expert than at the Doha Museum of Islamic Art.

The Italian restoration as a national prestige

On the occasion of an exhibition and its publication on *L'eccellenza des restauro italiano nel mondo* in Rome (5 November-18 December 2005), the Italian Minister of the *Ministero per i Beni e le Attività Culturali* stated that the country is a world power in the cultural field, as part of the Italian identity, and he also remarked that:

*"La cultura è da sempre la migliore ambasciatrice e permetti di arrivare dove la politica fa fatica ad entrare"*⁵⁷¹.

He also added that the exhibition referred indirectly to the important task of a parallel diplomacy around culture, and how culture can facilitate the contact with other countries, opening a way to the economic exchanges. It should be remarked the active role of the Italian diplomacy and its embassies in the field countries looking for bilateral projects related to cultural heritage.

Italy has a role recognized by UNESCO through a bilateral international agreement signed in Paris on 22 October 2004 with a protocol assigning to Italy (*Ministero per i Beni e le Attività Culturali*) the responsibility of coordinating the interventions for the protection of the World Cultural Heritage exposed to situations of emergency of heritage related to wars or natural disasters.

The exhibition held in Rome was organized under the High Patronage of the President of the Italian Republic by the *Ministero per i Beni e le Attività Culturali*, in collaboration with *Ministero degli Affari Esteri (DG per la Cooperazione allo Sviluppo)* and *Istituto Centrale per il Restauro (ICR)*. It included 15 Italian restoration projects in different countries: some Arab countries like Iraq, Egypt, Tunisia, Algeria, and Libya, an also in Afghanistan, Argentina, Kosovo, Iran or China. It included information on the different sites of the projects and also training courses.

In the spring 2004 the *Ministero dei beni e delle attività culturali e del turismo* received the request of Technical Assistance for the creation of the *Egyptian Center for the Conservation of Antiquities (ECCA)* for the definition of the lines of intervention of the restoration of the Ahmar Palace, from the 19th century, and located at the Citadel of Cairo⁵⁷².

The Ahmar Palace belongs to the *Supreme Council of Antiquities* since 1984. It is the new location of the *Egyptian Center for the Conservation of Antiquities (ECCA)* for the training of Egyptian staff and as a interdisciplinary institution of conservation. The Italian Ministry contributed to its creation with technical advice and participated in the *task force* for the conservation and restoration of art works. This initiative was included in a Memorandum of Understanding signed between the Government of the Italian Republic and the Egyptian Government.

⁵⁷¹ Minister Rocco Buttiglione in PROIETTI, G. (ed.) (2005). *L'eccellenza des restauro italiano nel mondo*. Roma: Gangemi Editore, p.11.

⁵⁷² *Ministero dei beni e delle attività culturali e del turismo*
<http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/Progetti/Archivio/Cooperazione-internazionale/Restauro/visualizza_asset.html_189606383.html>(consulted 7/1/2016)

The Cultural Crisis Fund from the British Council

Culture and Development "is a combination of cultural and artistic responses to social and economic development challenges"⁵⁷³.

Since 2011 Culture and Development has become a global agenda for the *British Council*. One of the first programmes was a response to the Syrian crisis. When in June 2015 the UK's government decided to create a *Cultural Protection Fund*, the *British Council* was chosen as partner. The primary objective of this fund is "creating opportunities for economic and social development through building capacity to foster, safeguard, and promote cultural heritage in conflict-affected regions overseas"⁵⁷⁴. The Fund was created in consistency with the *UN's Sustainable Development Goals* (SDGs), especially referring to the Goal 11. "Strengthen efforts to protect and safeguard the world's cultural and natural heritage"⁵⁷⁵.

In the first round some awards went to several countries, including Egypt⁵⁷⁶. The projects are focusing on archaeology and monuments, museums, libraries, archives, and intangible heritage.

Egypt is one of the countries reached as part of the Culture and Development Programme⁵⁷⁷. With the total budget amounting £2 million. The budget allocated to the MENA region was £135,000. This programme included 14 programmes implemented in 2015/16 in ODA priority countries, and funded by the Foreign and Commonwealth Office⁵⁷⁸. Therefore, the British Country's approach is worldwide targeting a specific issue related to creativity and society. The purpose of these projects was the contribution through arts and creativity to social changes at individual, community and social level, and with a social impact. Each project involved a UK-based organization or artist(s).

In Egypt the project was a creative collaboration, working with a number of Egyptian artists, exploring and promoting "safe" spaces for artistic practice trying to understand the link between arts and social impact⁵⁷⁹.

With the *UN's Sustainable Development Goals* (SDGs) as a framework of reference, the general evaluation of this programme identified some areas where creative and cultural activity has had a social impact, which are the following⁵⁸⁰:

- *Goal 4: Creating inclusive, equitable and quality education and learning opportunities across the life-course.*

⁵⁷³ Stephen Stenning, Director of Culture and Development, and former Director of Arts for the Middle East and North Africa (based in Cairo) at the British Council.

BACON, R. (ed.) (2017). "In Harm's Way. Aspects of cultural heritage protection". *British Council*, pp. 13-16. <https://www.britishcouncil.org/sites/default/files/in_harms_way.pdf>

⁵⁷⁴ *Ibid.*, p. 15.

⁵⁷⁵ *UN Sustainable Development Goals*:

<<http://www.un.org/sustainabledevelopment/sustainable-development-goals/>>

⁵⁷⁶ Other countries awarded are. Afghanistan, Iraq, Jordan, Lebanon, Libya, the Palestinian Territories, Syria, Tunisia, and Turkey.

⁵⁷⁷ In addition to Egypt, other countries from the MENA region are: Tunisia, Lebanon, Turkey, Syria, and Palestine.

⁵⁷⁸ BOP CONSULTING (2016). "British Council 'Golden Threat'. Culture and Development Programme Evaluation". Summary Report, December 2016. *British Council*.

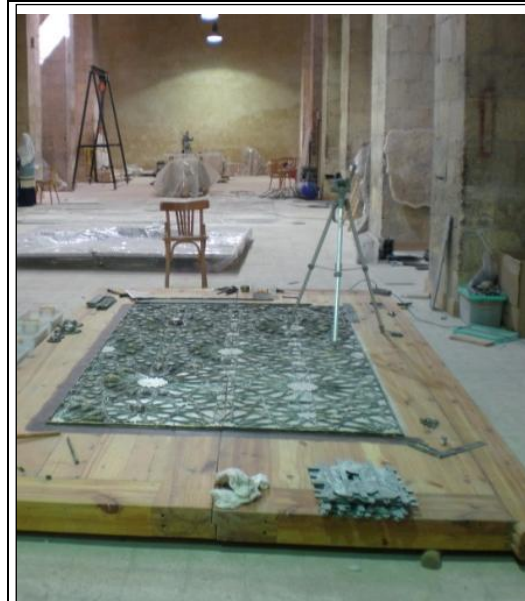
<https://www.britishcouncil.org/sites/default/files/bop_summary_final_online_nov_16_0.pdf>

⁵⁷⁹ *Ibid.*, p. 5.

⁵⁸⁰ *Ibid.*, p. 10.

- *Goal 8.* Contributing to the growth in employment, particularly enhancing skills and learning in the creative and cultural industries.
- *Goal 3:* Improving health and wellbeing, and increasing social capital in communities
- *Goal 11:* More peaceful and inclusive cities and societies.

Other important stakeholders are also involved in development projects related to the conservation of cultural heritage , like the Aga Khan Foundation (Aga Khan Trust for Culture), with a school workshop for training on conservation of cultural heritage.



Training school on conservation of cultural heritage- Citadel of Cairo (2009)
Aga Khan Trust for Culture project
Photo: done by the author

8. CULTURAL DISSEMINATION AND INFLUENCE: THE MEDIA AS INSTRUMENT

8.1. THE MEDIA AND THE INTERCULTURAL DIALOGUE

"What characterizes contemporary Arab culture is that creation and production are distributed among the majority of Arab countries. Having come to independence late after a period of colonial rule that explicitly denied its Arabness, North Africa has been exceptionally quick to contribute. But the irruption of the Gulf States and the Arabian peninsula once the scene, although they still lag behind, has been no less remarkable, considering that they have been cut off from Arab urbanity since Umayyad times".

Samir Kassir (2006: 88)

8.1.1. Imbrications between politics and culture

The globalization process of communication and information, following the development of new technologies, has facilitated the global network of communications (Castells, 1998). Within this framework, links between the politics and the mass media have become stronger, because in our society people receive information through the media, mainly TV. As consequence, the main way of political communication, influence, and persuasion is the media.

The imbrications between politics and culture cannot be separated when the Arab-Islamic elites discuss on the perceptions of the West, aside of their liberal, nationalist or Islamist approach to the West, where the West is presented as a political model of a state or as a techno-cultural project. And Europe is at the heart of this Western project (Afaya, 1999: 5). The cultural relations with the West have the complexity as the main feature, especially when it relates to the construction of a unified Arab identity. Although economic and commercial issues are behind the main actions of Western countries in the Arab region, the crisis between the countries of the North and the South is mainly cultural. The West is perceived as a hegemonic power that wants to impose a unique culture, represented by the strongest nation of the West, the United States, as an unidirectional culture. And when a culture feels aggressed or disregarded, its reaction is to turn the face back to its deep grounds of the base, consciously or unconsciously, coming back to the strongest marks of its identity. In the Arab case there can be some contradictions (Afaya, 1997: 126-130), and often the dichotomy between the Westernization considered as a form of acculturation or the Arabization is still present.

Among the different kinds of cultural relations and contacts between Europe and the Arab countries, is in the media where is more evident the perception of Europe and the European countries as part of the West and therefore linked to its older and more recent historical background and presence in the region. It is also evident the approach to the Arab countries as a whole and as a cultural entity united by the common language, aside of the diversity of political ideologies and religious approaches, where the Islam is omnipresent. Therefore, in the media, the cultural, geographic and political framework of Europe and Egypt become bigger, which also

influences in the mutual perceptions. It is also through the media where the target audience becomes further to the national borders, reflecting the dialect between the West and the East.

8.1.2. Globalization and geo-cultural areas of communication

In the world of globalization, there are some geo-cultural areas of communication like the "Arab world" that share the language, history, and geographical continuity, or other as the European Union, as a regional area that is on the way to its political and economic integration. Some of these areas could have some similitude with the "civilizations" that Spengler, Toynbee or Huntington considered as big unities. The Arab world has seen a regionalization process of the media following a linguistic criterion, where the TV satellite has been a key issue for it. The TV satellite has contributed to the reinforcement of a community of people divided from the political context of the borders of the different countries but sharing the same language, culture. and religion (Chaubet & Martin, 2011: 260-261).

The first TV satellite channel launched was the Egyptian SpaceNet in 1991, which is not strange, since the 1960s Egypt has played the leading role of productions distributed through the Arab countries of cinema, music or TV programmes. In addition to that, in Cairo, there are all world televisions (Martel, 2012: 372-373). It was followed by the MBC from Saudi Arabia and the Kuwaiti Space Channel. There was a multiplication of TV satellite channels from the 2000s. Since then, the Arab-Islamic countries, especially from the Gulf have invested in media's infrastructure, taking profit of the possibilities offered by the parabolic dishes. There has been an acceleration of the media Arabic landscape But some Gulf countries, like Saudi Arabia, have also invested in the TV in Europe, like in London with the TC chain MBC, or in Italy with ART (Afaya, 1999: 7).

During a long time, the satellites addressed towards the North, and the European TV channels have especially transformed the cultural practices of the Maghreb. As an example, in 1983 the Arab countries imported TV programmes mainly from the United States, more than any other country, followed by France as non-Arab countries and the United Kingdom⁵⁸¹:

Table IV.65.- Origin of the TV programmes broadcasted (1983)

COUNTRY	SHARE (%)
United States	32
Arab countries	30
France	13
United Kingdom	7

.. Source: (Sassoon, 2006: 1453-1454)

In November 1996, the emir of Qatar, a small country that is using important resources for its *soft power*, launched the TV satellite *Al Jazeera*. Since then, the multiplication of TV satellites has broken the monopoly of the propaganda of the State within the Arab world. But *Al Jazeera* contributed to something new: an information

⁵⁸¹ Data from UNESCO (1986). "La circulation internationale des émissions de télévision". UNESCO, no. 100, edited by Tapio Varis, p. 45.

produced by the Arabs from different nationalities targeting an Arab audience as a whole, and with a Pan-Arabism focus (Filiu, 2015: 188-189). The broadcast debates across Arab borders go beyond the reach of government censors (Rogan, 2009: 624). The success of *Al Jazeera* has contributed to, as a response, the expansion and a general increase in the number of TV satellite channels and other media in Arabic from Western countries, not only European but also from the United States, like *Television Alhurra* or *Radio Sawa*.

8.1.3. Media as an instrument of cultural policy

At ministerial level, in European countries, culture and communication can go together in the same ministry. Also concerning the internal organization of diplomatic missions, or EU Delegations the same person can deal with both fields.

If culture is defined in the widest sense, culture is a way of communication, as a mediator between culture and society. Culture also incorporate the media as a particular form of cultural practice. Therefore media can be considered an instrument of cultural policy which can play a role promoting the objectives of a specific cultural policy (Zlatar, 2003: 1).

The recent increase of diverse ways of communication linked to digital and satellite and social media has facilitated a process of cultural production, participation, and dialogue. As a consequence, the communication and information in both directions: European means of communication in Arabic addressed to the population of the Arab region, and Arab means of communication targeting European population, like migrants with links in the region or not. The direct and indirect cultural relations are growing.

In addition to that, Frédéric Martel classifies as "cultural war" when he analyzes the world of cultural mainstreams, including the geopolitics of soap operas, and TV series of Ramadan, and TV satellite channels in the Arab region. (2012: 199).

8.1.4. Means of mass communication and public opinion

Means of communication have become the main intermediary between the State and the citizens, and also between political parties and citizens. These means, not only inform the citizens of the actions of the State or the political parties but also they create opinion and contribute the shaping of citizenship' opinion through persuasion. In fact, on policy issues, the means of communication have three main functions: transmission of information, shaping and orientation of public opinion, and control of political power in democratic societies. Therefore, it makes the means of communication are essential actors of policy and the Political Science. In fact, they do not represent to citizens, since they belong to the political institutions if they are public, or to private companies. This diversity of means of communication means a polycentric structure and multiplicity of persuasive opinions. In the last decades, they have become extremely relevant due to their expansion and the growing consumption by citizens, penetrating to all social levels (Uriarte, 2010: 205).

Usually, the press is private, but the ownership of the audiovisual sector is private and public. One of the big differences between Europe and the United States and Europe is the predominance of public channels in Europe and commercial channels in the United States.

In the last years, informal networks and means of mass communication have earned a lot of influence as places or spaces of political socialization, especially the television. But also the use of state media to shape opinion in the Arab world and also in Europe has grown exponentially. Following the concept of cultural diplomacy as *soft power* as opposition to *hard power* (Nye, 1990 & 2004), the media and broadcast in Arabic from European TV channels owned by European governments, are within this category. Otherwise, the TV broadcasted in Arabic is a way on how ideas, points of view and ways of life can influence the audience, especially in countries where satellite TVs are very popular. In general, media plays a key role in intercultural relations and also on human, social and economic development. Therefore, satellite TVs have an important role in international relations, especially with the Arab world (Uriarte, 2014: 275-290).

8.2. EUROPEAN MEDIA BROADCASTING IN ARABIC

"Sabido es que ningún gobierno puede prescindir de la propaganda, aunque el término no resulte agradable al oído; hoy se prefiere hablar de <<comunicación optimizada>>. También la Unión Europea se prodiga en ello."

Hans Magnus Enzensberger (2014: 13)⁵⁸²

8.2.1. Europe in the Arab public opinion

The general Arab perception of the EU and its main politics toward the Arab world reflects the gap between the objectives of the EU policies and its understanding of the Arab public opinion⁵⁸³. The substantial factor in the complaints on Europe and its paper in the region is its politics. Therefore the political factor is a high source of the negative perceptions existing among the majority of Arab society on what is called the Western world⁵⁸⁴. Cultural and religious differences between Arab and Europeans, or Western in general, have a small importance when the Arab public opinion is analyzed⁵⁸⁵. In the Arab world the vision of Europe, or to Western in general, is a critic and not favorable, closely linked with the socio-politic processes in which there is a contact between both sides.

In Egypt, among most of the people on the street, there is not an image of the European culture as a whole, and either there is an idea of a particular EU culture, as EU cultural identity gathering all countries which are part of the EU. There is the perception of a culture of some European countries at the individual level, mainly due to their presence in the country in the past or linked to colonial times, like France or the United Kingdom, or because of the existence of some minority communities in

⁵⁸² German poet and writer.

⁵⁸³ VAQUER, Jordi (2010). "Una Europa más fuerte para unas relaciones euro-árabes más estrechas". In MARTÍN MUÑOZ, Gema; VAQUER, Jordi (dirs.). *La Unión Europea y el mundo árabe. ¿Cómo ven y qué esperan los árabes de Europa?*. Madrid: Casa Árabe & CIDOB. p. 10

⁵⁸⁴ MARTÍN MUÑOZ, Gema (2010). "Europa y los árabes: una vieja historia entre cultura y política". In MARTÍN MUÑOZ, Gema; VAQUER, Jordi (dirs.), *op. cit.*, p. 6

⁵⁸⁵ "Europa en la opinión pública árabe". MARTÍN MUÑOZ, Gema; VAQUER, Jordi (dirs.) (2010), *op.cit.*, p.86.

Egypt in the past, like Greece or Italy. Most of the people do not know what does it mean exactly the EU, and only an elite with international contacts or directly involved in projects has some knowledge of it. For most of Egyptians, there are only different European countries with their language and culture. In general, there is a general perception that European culture is simply considered as part of the Western culture, together with the USA. In addition to that, the bilateral cooperation with the Egyptian government, in general, does not contribute to offer a close image of the EU to the Egyptian society as a whole. The reason behind is the generalized perception by an important part of the citizens of the high rate of corruption within the Egyptian government.

8.2.2. European TV channels in Arabic

In 2006 the TV Arab satellites increased 163%, with 73% of non-governmental private channels, with a total number of 300 TV channels. This big increase encouraged some famous Western countries to create their Arab version, more than a political investment than economic. The channels are the *Russian Al Yaum* (Russia Today), *Al Italiya* (the Italian), *Al Faransiya* (The French), and the BBC, also of CNBC, and *Fashion* (Al Qasem, 2007)⁵⁸⁶.

Table IV.66 - Société de l'audiovisuel extérieur de la France (AEF)

OPERATOR	MEDIA	FUNDING	UNDER THE AUTHORITY OF
RFI (<i>Radio France Internationale</i>)	Radio (and subsidiaries)	<i>Ministère des Affaires étrangères</i> <i>Redevance</i>	<i>Ministère des Affaires étrangères</i> <i>Ministère de la Culture et de la communication</i>
TV5	TV	<i>Ministère des Affaires étrangères</i> <i>France Télévision</i>	<i>Ministère des Affaires étrangères</i>
CFI (<i>Canal France International</i>)	<i>Agence française de coopération médias</i> ⁵⁸⁷ International Cooperation Agency on TV	<i>Ministère des Affaires étrangères</i>	<i>Ministère des Affaires étrangères</i>
France24	TV	Multi-annual convention	Prime Minister

Source: Assemblée nationale- Rapport d'information 3/10/2006
<<http://www.assemblee-nationale.fr/12/rap-info/i3589.asp>>

It means that there is an active action on cultural influence and dissemination of ideas and points of view of specific events in both directions: from Europe towards Arab countries and from Arab countries towards European countries (mainly from

⁵⁸⁶ AL QASEM, A. (2007). "Inventario de los canales por satélites en el 2007: Invasión femenina, occidental y apogeo de los canales religiosos!". *Al Quds al Arabi*, 19/12/2007. In ROJO PÉREZ, P. (2008). *El 2007 visto por los árabes. Anuario de prensa árabe*. Barcelona: Icaria, pp. 312-316.

⁵⁸⁷ CFI- *Canal France International* <<http://www.cfi.fr/>>

Qatar). In this last case addressed mainly, but not only, to Arab citizens who are living in Europe (recent migrants and also second or third generation). As a remark, most of the European TV channels started to broadcast in the Arabic language after and as a consequence, of the wars in Iraq and Afghanistan.

The TV channel, **France24**, was launched in December 2006 with public funds, and as a form of public corporation⁵⁸⁸. In fact, since 2009 the *Société de l'audiovisuel extérieur de la France* (AEF) is the sole shareholder of this TV channel, and it is composed of four societies, as follows: RFI (*Radio France Internationale*), TV5, CFI (*Canal France International*), and **France24**.

France24 offers a French perspective of international events, differently from the Anglophone perspective offered by the *BBC World News* and *CNN International*. It was with the wars in Afghanistan and Iraq in 2003 what reassured the French authorities about the importance of this project, to avoid the partial vision of the events by the USA broadcasters, mainly *CNN*, *FO News* and *MSNBC*. In fact, **France24** aspires to compete with the world leaders: *BBC*, *CNN*, and *Al Jazeera*. **France 24** is broadcasted in different versions: French, English, and since April 2007, also Arabic, covering the Middle East and North of Africa. Its Arabic programmes compete with the *Al Jazeera's* Arabic service, *Russia Today* (RT) *Al Yaum* Arabic channel covering the *Mashreq* region, the *BBC* in Arabic and the *Sky* in Arabic. In 2008 there was a merger between **France24** and *Radio France Internationale* (RFI)⁵⁸⁹, which has a station in Arabic, an Arab-speaking radio named **Monte Carlo Doualiya**⁵⁹⁰, followed mainly in *Maghreb* and Francophone Africa. This merger, under the label of *Audiovisuel extérieur de la France* (AEF)⁵⁹¹, which became in March 2012 a unique enterprise called *France Médias Monde*. It wants to offer a French audiovisual group with an international dimension, which also includes an *Académie*⁵⁹² with the goal of training journalist from all over the world. At the same time the *Foundation Robert Schuman*, a center for the research and study on Europe created in 1991, set up an editorial in partnership with **France24** and *RFI* on "Talking Europe" produced and broadcasted every two weeks⁵⁹³.

The **Canal France International** (CFI) is an international cooperation agency specialized on media, Concerning its organization and its funding, and as pointed out by a report from the *Assemblée Nationale*⁵⁹⁴, there is a lack of unity.

There are also some initiatives, like the francophone channel TV5 a channel where Belgium, Switzerland, Canada and France are involved, which started in 1984 with the objective of promoting a wider French language world. Its headquarters are in Paris, and in 2012 France covered a 64% of its expenses. Just after the launching of the **France24** in 2006, TV5 renamed the channel **TV5 Monde**. In 2007 **TV5 Monde** started to produce a monthly magazine programme called "*Bleu Bazar*" focused on Mediterranean issues. The 15 hours of programmes on Europe and the *Maghreb*, sponsored by the EC within the framework of the *Euromed Regional Information and Communication Programme*, managed by the EuropeAid Cooperation Office. The

⁵⁸⁸ France 24 <www.france24.com>

⁵⁸⁹ *Radio France Internationale* <<http://www.rfi.fr/>>

⁵⁹⁰ *Radio Mont Carlo Doualiya* <<http://www.mc-doualiya.com/>>

⁵⁹¹ *Audiovisuel extérieur de la France* (AEF) <<http://www.france24-mcd-rfi.com/>>

⁵⁹² *Académie* <<http://academie.france24-mcd-rfi.com/>>

⁵⁹³ *Fondation Robert Schuman* <<http://www.robert-schuman.eu/en/media-partnerships/aef>>

⁵⁹⁴ ROCHEBLOINE, F. *Assemblée nationale. Rapport d'information no. 3589*, 3 October 2006, Paris <<http://www.assemblee-nationale.fr/12/rap-info/i3589.asp>>

programmes were in French, and a version with Arabic subtitles repeated in TV5 Orient⁵⁹⁵.

Table IV.67 -European TV channels in Arabic

COUNTRIES	RESPONSIBLE	TV CHANNEL (satellite)	YEAR OF LAUNCHING	LANGUAGE (YEAR)
European	Consortium	Euronews	1993	Arabic version (2008)
France	Public corporation	France24 (Paris)	2006	Arabic (2007)
Belgium, Switzerland, Canada, France	<i>Francophonie</i>	TV5 Monde TV5 Orient	1984	Arabic Programme with Arabic subtitles (2007)
Germany	German Federal State (funded by)	Deutsche Welle (Berlin)	1959	
United Kingdom	British Government	BBC World (London)	1932	Arabic (2008)

The international public broadcaster **Deutsche Welle (DW)**, a radio and international TV, was created in 1953 and is funded by the German Federal State, but it is independent of the government. Its headquarters are in Bonn, and it has offices in different cities, like Buenos Aires, Brussels, Moscow, and Washington. It broadcast news and information, available in four languages, among them Arabic since 1959⁵⁹⁶. Its internet news site offers daily coverage in seven languages, among them Arabic⁵⁹⁷, and since 2007 also in Farsi. The central focus is German and European news and also German language courses. In the last years is suffering budgetary reductions. DW also includes *DW Akademie*, an international center for media development, media consulting, and journalism training. It works with broadcasting stations, media organizations, and universities, especially from developing countries, and funded by the German Federal Ministry for Economic Cooperation and Development. The DW Akademie's traineeships addressed to young journalists from Germany and other regions. The Master's Programme "International Media Studies" is offered jointly with the *University of Bonn*, and the *University Bonn-Rhein-Sieg of Applied Sciences*. This programme, offered in German and English, address to media representatives from developing countries and transition countries, with the support of the Ministry of Cooperation.

The service of external broadcasting **RAI Internazionale**⁵⁹⁸, which includes TV and radio, was created in 1992, and since January 2015 is called *RAI World S.p.A*. It belongs to the Ministry of Economy, and its objective is the promotion and dissemination of Italian culture and language, and the promotion of the *Made in Italy*. Its web-site includes a motto "Think global, live Italian". Since 1996 the website *Italica* promotes the knowledge of Italian language and culture, but from 2002 it offers services also in English and French.

Radio Exterior, from Spain, created in 1942 with a propaganda purpose, it is integrated into the *Radio Nacional de España (RNE)* since 1951, which has a partial

⁵⁹⁵ Euromed Audiovisual <<http://euromedaudiovisuel.net>>

⁵⁹⁶ The same year of the signature of the cultural agreement between Germany and Egypt.

⁵⁹⁷ "Deutsche Welle TV (DW-TV): The New window on the Arab world".

<<https://web.archive.org/web/20090510071612/http://www.sis.gov.eg/VR/dwTV/dw1.htm>>

⁵⁹⁸ *RAI Internazionale* <www.rai.it>, <www.rai-com.com>

programme in other Spanish and some other six languages, among them Arabic. The **Corporación de Radiotelevisión Española (RTVE)**⁵⁹⁹, includes *TVE International* and *Radio Exterior*, and it used to be a public body, but now it depends on of the Parliament and is, therefore, independent from the government. *TVE International* has been on the air since 1989, and its first general purpose is the broadcasting only in Spanish. *Radio Exterior* was created in 1942 and offers radio programmes in six different languages, among them also Arabic, which is followed in the North of Morocco, and it contributes to the preservation of the use of Spanish in this part of Morocco, which was part of the Spanish Protectorate from 1912 to 1958.

As European TV channels with broadcasting in the Arabic version, there is the *BBC (British Broadcasting Corporation)* from the United Kingdom, with its **BBC Arabic TV** under the *BBC World Service*⁶⁰⁰, broadcasted in Arabic in the Middle East since 2008, and also in Farsi since 2009. The *BBC World Service*, inaugurated in 1932, was initially addressed to English speaking communities leaving abroad and is providing services outside the United Kingdom.

The BBC is funded mainly by direct grants from the British government, usually awarded from the budget of the *Foreign and Commonwealth Office (FCO)*. Considered as an effective foreign policy tool of the British Government, and responsible for promoting the interests of the United Kingdom abroad, its British culture, and the learning of its language with the *BBC Learning English programme*.

Table IV.68 - Other TV channels in Arabic

COUNTRIES	TV CHANNEL (satellite)	YEAR OF LAUNCHING	LANGUAGE
China	<i>China-Arab TV (CHATV)</i>		Arabic
	<i>China Central Television (CCTV) (Beijing)</i>	2009	Arabic (Middle East)
Russia	<i>Al Yaum Russia Today (RT) (Moscow)</i>	2007	Arab
USA	<i>Al Hurra (Washington)</i>	2004	Arab (Mashreq)
	<i>Sky</i>		Arab

Data: from 2014

Other the non-European countries have TV channels in Arabic are the United States, but also Russia has a TV channel covering the region of Mashreq and China.

Except for the BBC-Arabic TV, considered as an extension of the BBC radio since several decades, most of the TV channels in Arabic are not perceived with trust. In several occasions, these TV channels have been considered as instruments of external policy created for the promotion of each country in the region. And any of them can compete with the TV channels broadcasted from the region, especially with *Al Jazeera* (Hroub, 2010: 37).

⁵⁹⁹ TVE Internacional <www.rtve.es>

⁶⁰⁰ BBC- British Broadcasting Corporation <www.bbc.co.uk>



Figure IV.42-- Logo BBC Arabic

8.2.3. Main European News Agencies in Egypt

Several European countries have National News Agencies in Egypt, like the *Agence France Press* (AFP), ANSA, the *Deutsche Presse-Agentur* (DPA), EFE or Reuters. Some of them include an Arab Service, like Germany or Spain. In the case of Italy,

Table IV.69- Some European News Agencies in Egypt

COUNTRY	NAME
France	<i>Agence France Press</i> (AFP)
Italy	ANSA ANSAméd
Germany	<i>Deutsche Presse-Agentur</i> (DPA)
Spain	EFE EFE- Arab section
United Kingdom	Reuters

In the field of international news coverage, the DPA initially found a reliable partner in the British agency Reuters until 1970-1971. The American news agency United Press International (UPI) replaced the gap. From 1988 onwards DPA was important enough internationally. Later in 1999 the “DPA-AFX Wirtschaftsnachrichten GmbH” was established in Frankfurt, with market-oriented economic news, solid background information from the business sector. A DPA partner is London-based AFX, a joint venture of the Financial Times and the French News Agency *Agence-France Presse* (AFP)⁶⁰¹.

The ANSA’s news network is devoted to the Mediterranean and Persian Gulf Region. In the particular case of the Italian ANSAméd, it distributes news of social, economic, and also cultural on cooperation projects with the Mediterranean countries in the framework of the ENPI Programme. It is platform of dialogue for Italian government institutions (Italian Ministry of Foreign Affairs) and the institutions of the Mediterranean, Gulf and the Middle East area⁶⁰².

In general, there is a certain coherence between the external policies of European countries and the international role of their national media, which support and complement them.

⁶⁰¹ DPA <www.dpa.de/fileadmin/media/dpa_downloads_en_es/dpa_history.pdf>

⁶⁰² ANSAméd <www.ansamed.info/ansamed/en/static/about.html>

8.3. SOME JOINT EUROPEAN PROJECTS

8.3.1. Some EU funded media projects

In 1994, the *Conférence Permanente de l'Audiovisuel Méditerranéen* (COPEAM) was created in Rome, following an initiative from the RAI (*Radiotelevisione Italiana*). Since its start, it has launched several projects, like **Euromed TV**, with the participation of the EU (Balta, 2000: 94). The COPEAM launched an initiative aiming at creating a TV satellite channel for the Mediterranean, and the setting-up of an internet portal on the audiovisual heritage of the Mediterranean.

The *Centre méditerranéen de la coopération audiovisuelle* (CMCA) was founded in 1995, and its headquarters are in Marseille (France). It coordinates series of documentaries, and it contributes to the development of the magazine *Mediterraneo*, co-produced by the RAI and France 3 (Balta, 2000: 94). Despite the efforts of the COPEAM and the CMCA co-producing films and documentaries on Mediterranean issues, it has been conditioned by the EU funding under the *MED-Media* programme (Balta, 2000: 86).

Another project named "Maarifa", was implemented jointly by *France Télévisions*, *Canal France International* (CFI), and the *Arab States Broadcaster Union* (ASBU), belonging to the *League of Arab States* system⁶⁰³. With its headquarters in Dubai, under the cultural council of the *Union for the Mediterranean* (UfM). It is running since 2010, and it combines audiovisual education, training and innovation addressed to TV broadcasters from the Mediterranean region and the Arab world, to promote the access to education of youth. This ambitious project involves 700 satellite channels⁶⁰⁴.

A previous ASBU project launched on 15 April 2009, was initiated, lead and implemented by *France Télévisions* in partnership with the EU, and coordinated by COPEAM. The editorial aspects were overseen by the ASBU and EBU. The EU partly financed € 2,16 million of the new **TV channel EuroMed-News**. The "EuroMed-News project" was funded by the EC within the framework of a Call for tender "Media Activities in the ENPI Countries"⁶⁰⁵.

8.3.2. Joint TV European initiative: The Euronews channel

A multilingual news TV channel **Euronews**⁶⁰⁶ was created in 1993 by the *European Broadcasting Union* with the aim to cover world news from a pan-European perspective. It has its headquarters in France (Lyon), and also an additional broadcast studio in London. It is offering a translated version in Arabic since July 2008. The idea of establishing this TV channel came in 1992 with the aim of providing the information from the European perspective, after the 1st Persian Gulf War, where the coverage was mainly done by the CNN, a TV channel from the USA. Then, it was created the *Société Opératrice de la Chaîne Européenne Multilingue d'Information Euronews*, a consortium which included 10 TV public channels, mainly European, except the public TV of Egypt (ERTU). In addition to Egypt, other public TV channels, at the beginning of 2000, also

⁶⁰³ ASBU- Arab States Broadcaster Union <<http://www.asbu.net/doc.php?docid=45&lang=en>>

⁶⁰⁴ Maarifa project

<http://www.maarifa.tv/index.php?option=com_content&view=article&id=98&Itemid=134&lang=fr>

⁶⁰⁵ COPEAM . <www.copeam.org>

⁶⁰⁶ Euronews <www.euronews.com>

Algeria with ENTV and Tunisia with ERTT joined the SOCIEME. In 2009 Turkey also joined this initiative with its channel TRT.

Table IV.70- Members of SOCEME (1992)

COUNTRY	NATIONAL CHANNEL
Belgium	RTBF
Cyprus	CYBC
Egypt	ERTU
France	France Télévisions
Finland	YLE
Greece	ERT
Italy	RAI
Monaco	TMC
Portugal	RTP
Spain	RTVE

In 2008 the Spanish RTVE left the SOCIEME, because considered its priority the promotion of channels in Spanish at international level. Then it was the EFE News Agency who replaced the Spanish presence in Euronews, as a provider of news. *Euronews* offers mainly news, but it also includes information on culture, with the same images translated into different languages:

Table IV.71- Languages of Euronews

YEAR	LANGUAGE
1993	English, French, German, Italian, Spanish
1999	Portuguese
2001	Russian
2008	Arabic
2010	Turkish, Farsi
2011	Ukrainian

Source: <https://es.wikipedia.org/wiki/Euronews>

In 2009 Euronews was chosen as the TV where to disseminate information related to the European institutions, assuring that allocates 1/10 of its broadcasting time to this purpose. As a consequence, Euronews is receiving grants from the European Union which amount five million per year.

**V. CULTURE IN
EU BILATERAL AND MULTILATERAL
RELATIONS WITH EGYPT**

1. EGYPT AS STRATEGIC REGIONAL PARTNER

1.1. INTRODUCTION

Egypt has a leading political and cultural role in the Arab region, and also at international level. Furthermore, with its 82 million of inhabitants⁶⁰⁷ Egypt is the main Arab cultural market. Cairo has around 17 million of inhabitants, being the main Arab city, and the most populated city in the African continent. Its population has a big ethnic diversity and hosts a lot of immigrants from other Arab countries. For its history, location, size, population and cultural influence is a regional power (Martel, 2012: 372-373). In addition to that, the Arab League's headquarters are based in Cairo.

For its history, location, size, population and cultural influence, Egypt is a regional power. It is the biggest country in the Arab region, the first country in the region that maintained ties with Europe, and the first country colonized in the modern era. Its capital Cairo is the biggest city in the African continent and also of the Arab world. For geostrategic, geopolitical and historical facts some Arab countries are very important for Europe, especially for its proximity and for their energetic resources as well.

Table V.1 - Main EU bilateral external actions and instruments

ACTIONS	INSTRUMENTS	ACTIVITIES
Cultural relations	EU Delegation	Official visits Ministerial meetings and conferences Cultural events
Culture and development cooperation	Association agreements EU Delegation	Regional Programmes and projects Local Cultural Activities Twining Budget support Loans (EIB)
Promotion of intercultural dialogue	EU Delegation	2008- European Year of cultural diversity and intercultural dialogue Projects
	ALF	Networking of civil society Projects Surveys and Reports
Cultural influence	TV & broadcasting	Special Mediterranean programme Promotion of EU media
Promotion of EU media	TV & radio	Euronews TV channel (Arab version)

Egypt is considered as a strategic partner for Europe, and a country traditionally considered as a political and cultural reference in the Arab world. Egypt is still holding a symbolic role as the hearth of the Arab world, despite that in the last years new economic and cultural centers have emerged in the Gulf countries. Usually what happens in Egypt can influence the rest of Arab countries, as it was already in the past

⁶⁰⁷ Data from UNDP- Arab Human Development: <www.arab-hdr.org/data/profiles/EGY.aspx> (accessed 20/6/2016)

with the Pan-Arabism. The Arab world is composed of different countries, but it can also share some common dynamics, like what happened with the Arab revolts started at the end of 2010. Therefore, what occurs, there can be considered as paradigmatic.

Due to its importance, this country offers a unique opportunity for analysis on the European cultural external action and its presence in a third country of the Arab world. First of all, because in any other country of the world it is possible to have together such a big number and diversity of foreign actors involved in culture: European, Asian, African, North-American, etc. Secondly, because 27 out of the EU-28 have permanent diplomatic missions there⁶⁰⁸. Also, there are also some permanent structures of EU MSs, like cultural, educational or research centres. And also the EU is represented there by the EU Delegation.

1.2. EGYPT MEDITERRANEAN? EGYPT'S CULTURAL IDENTITY

"¿Por qué ese pánico cuando se menciona el Mediterráneo? Es tanto nuestro como suyo; ¿o es que creéis verdaderamente que era sólo el mar de los romanos? El Mediterráneo no es ninguna barrera, sino más bien un puente entre diversas civilizaciones."

Taha Hussein⁶⁰⁹



Figure V.1.- Multiplicity of Egyptian identities

⁶⁰⁸ Including Croatia, which became a new Member State on the 1st of July 2013.

⁶⁰⁹ From Taha Hussein book's "The future of culture in Egypt". Cited by Solé (2003: 262).

Taha Hussein (1889-1973), one of the most important intellectuals of the modern Egypt, stated that Egypt drinks from three sources: the civilization of the Pharaohs, the Arab-Muslim heritage, and from the European culture as well. At his times he was accused of being fallen too much Westernized (Solé, 2003: 362). In one of his most important works, "*The future of culture in Egypt*", he defended Egypt as Mediterranean, a concept that it was not very accepted by the Egyptians.

In fact, Egypt holds multi-faceted identities at the same time: Arab, Islamic, Coptic, African, Middle Eastern, and also Mediterranean. During the Nasser times, the country had the leadership of the Pan-Arabic movement, but Egypt does not have a strong feeling as Mediterranean country (Soler Lecha, 2006). The Mediterranean identity is mainly linked to specific cities of the Mediterranean shores, and not to countries. In the case of Egypt, the city of Alexandria holds this Mediterranean identity, but in the rest of the country other identities can be stronger.

2. EU-EGYPT BILATERAL COOPERATION

2.1. THE BEGINNING OF THE BILATERAL COOPERATION

In 1966 the EEC established diplomatic relations with Egypt⁶¹⁰, and in 1976 signed a first cooperation agreement, at the same that it started its political relations towards the region. An EC Delegation was officially opened in Egypt in 1978, and with the entry into force of the *Lisbon Treaty*, it became EU Delegation (December 2009).

For historical, geographical economic, political and cultural reasons Egypt is a key country in the Mediterranean region by the EU, and a partner country of the Euro-Mediterranean Partnership. The partnership is mainly focused on political and commercial issues to get a free trade area in the region progressively. Therefore, trade is an important subject in its diplomatic relations, and energy as well⁶¹¹. The association agreement between the EU and Egypt was approved in 2001 and entered into force in 2004.

At the cultural level, traditionally Egypt has been a referent country in the region, despite that in the last year's other countries in the Arab region have been increasing its cultural role in the region like the UAE on cultural equipment and cultural investments, or Qatar from the media.

In Egypt, there are 196 foreign representations, which includes 143 of these representations based in Cairo⁶¹². Therefore, Cairo offers a stage of great international visibility, including cultural actions.

The EU has conducted with Egypt an ambitious range of cultural diplomacy efforts at various levels through bilateral cooperation channels and through a systematic tourism policy that includes heritage as a key component⁶¹³.

2.2. FRAMEWORK OF COOPERATION: THE ASSOCIATION AGREEMENT

Egypt signed its bilateral Association Agreement with the EU in June 2001 and entered into force on 1 June 2004, following the ratification by the EU MSs and Egypt. It replaced the former cooperation agreement from 1977. This Agreement forms the legal basis governing the EU and Egypt relationship. This bilateral agreement replaced earlier cooperation agreements between the EU and Egypt, and it constitutes the framework of political, economic, social, scientific, and cultural cooperation within the Euro-Mediterranean Partnership⁶¹⁴.

Human rights and democratic principles constituted an essential element of the agreement, and it also underlined to maintain a dialogue on scientific, technological, cultural, audiovisual, and social matters to the benefit of both parties. The main

⁶¹⁰ EEAS <http://eeas.europa.eu/egypt/index_en.htm>

⁶¹¹ *Ibid.*

⁶¹² Data 1 March 2017

Directory of diplomatic and consular missions <<https://www.embassypages.com/egypt>>

⁶¹³ HELLY, D.; RAJ ISAR, Y. (ed.) (2014). Preparatory Action- Culture in EU External Relations- Egypt Country Report.. 26 March 2014

⁶¹⁴ ENPI Info Centre <<http://www.enpi-info.eu/library/content/eu-egypt-association-agreement>>

document refers to the strengthening of cooperation on social matters, supplemented by cultural cooperation too⁶¹⁵.

Some regular reports are issued by the EU on the ongoing of the bilateral cooperation. In 2013 the *Progress Report* remarked on the cultural sector⁶¹⁶:

- Absence of nation-wide cultural strategy
- Lack of capacity in relevant Departments within the Ministry of Culture
- Lack of cooperation with other institutions
- Absence of an overarching policy and vision

The official website of the Egyptian government does not mention culture when presents the EU-Egypt bilateral cooperation. Cultural relations are only mentioned in the bilateral relations with EU MSs⁶¹⁷.

2.3. OTHER EU-EGYPT BILATERAL AGREEMENTS

Aside of the Association Agreement, the EU signed an additional bilateral cooperation agreement on Scientific and Technological Cooperation in 2005, entering into force in 2008. Any bilateral agreement on culture has been signed until now.

In addition to that, and following the initiatives of some EU MSs celebrating bilateral Years of Science with Egypt, like Germany (2007), Italy (2009), and France (2010), the EU also celebrated a bilateral Year in 2012. On this occasion, the EU Delegation published a brochure gathering all initiatives from all EU MSs on Research and Innovation in Egypt⁶¹⁸.

⁶¹⁵ Action Plan < Action Plan

<http://eeas.europa.eu/enp/pdf/pdf/action_plans/egypt_enp_ap_final_en.pdf>

⁶¹⁶ Egypt- EU Progress Report (2013), pp. 16-17. <www.2013_progress-report_egypt_en.pdf>

⁶¹⁷ State Information Service- You Gateway to Egypt <<http://www.sis.gov.eg/>> (accessed on 6/10/2016)

⁶¹⁸ DELEGATION OF THE EUROPEAN UNION TO EGYPT (2015). "Research and Innovation. Cooperation between Egypt and the EU Member States". Cairo <https://eeas.europa.eu/sites/eeas/files/eu_ms_cooperation_publication_en.pdf>

3. EU CULTURAL PROJECTS AND INITIATIVES

3.1. ORGANIZATION OF CULTURAL EVENTS

Some cultural events and activities in Egypt are organized by the EU Delegation, usually in coordination with some European or Egyptian partners.

One of the cultural events organized was accompanying a bilateral meeting held in Cairo between the EU and the Arab League. The concert was organized jointly by the ALF, the EU Delegation and the Arab League, and it included a famous Egyptian singer (Mohammed Mounir) and an European singer (Maria de Mar Bonet)⁶¹⁹.

Since 2008 the EU Delegation is organizing yearly in partnership with Egyptian organizations a *Photo Contest* for amateur photographers. the prizes are cameras, tech devices and computers, an exhibition, and the publication of the 12 finalists pictures in the EU Delegation calendar.

Table V.2- Some of the cultural events organized by the EU Delegation

YEAR	INITIATIVE	ACTIVITY	PARTNERSHIP
2008	2008 Year of Intercultural Dialogue	Programme of cultural activities	EU projects co-funded by EU Delegation
Since 2008	EU Delegation (Press section)	Annual Photo Contest	Egyptian organizations
2008	Joint EU MSs & EU initiative	Euro-Arab Jazz Festival	Mawred Al Thaqafy Ministry of Culture Ministry of Tourism
2009?	High-level meeting EU & Arab League	Concert Opera House	ALF Arab League Ministry of Culture
2009	EU MSs & EU Delegation IFAO	Exhibition on "Euro-Egypt Archaeological Cooperation"	IFAO Ministry of Tourism Ministry of Culture

3.2. EU GRANTS FOR LOCAL CULTURAL ACTIVITIES

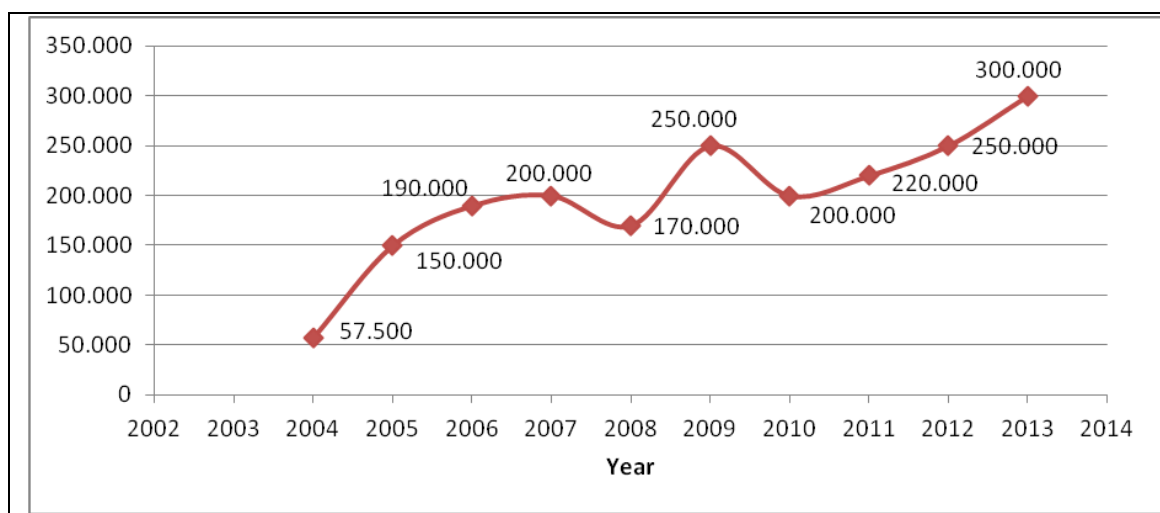
3.2.1. EU grants for local cultural activities

A Call for proposals for cultural activities is launched annually by the EU Delegation under a Global Allocation for Culture and Information. The usual duration for the implementation of the project is around one year. Each call has some specific requirements, but it is opened to NGOs and public entities as well.

Since year 2002 the EU Delegation to Egypt has been funding cultural projects. From 2004 to 2009 the EU procedure followed for the selection of the project proposals was an open call for proposals, but from 2010 onwards the procedure changed as a restricted call for proposals, a procedure that takes longer. Until 2009 there was average of 16 project proposals submitted in each call, and between 4 to 6 projects were selected and co-funded yearly, with an annual budget from 57.000 € (2004 to 250.000 € (2009).

⁶¹⁹ The same singer who performed during the launching of the *Barcelona Process* in 1995.

Figure V.2- EU Budget allocated to local cultural activities in Egypt (€)⁶²⁰



According to the eligibility criteria for the EU Delegation annual call, cultural institutes were eligible. Therefore since 2005 several European institutes in Cairo submitted proposals, and some of them were selected.

**Table V.3- Some projects EU co funded projects to European countries
Local cultural activities in Egypt**

YEAR	COUNTRY	LEAD BY	PROJECT
2005	Netherlands	Netherland-Flemish Institute (NVIC)	Arts et métiers: Two Hundred Years Later
2005	Netherlands	Netherland-Flemish Institute (NVIC)	Heliopolis, Where Europe and Egypt Meet
2008	Netherlands	Netherland-Flemish Institute (NVIC)	Ancient Egypt in the Mediterranean
2008	Germany	Goethe Institute & Austrian Cultural Forum	Euro-Egyptian Street Theater Festival
2009	France	Association pour le Sauvegarde du Ramesseum	Heritage for mutual understanding among pupils
2009	Italy	Italian NGO (Ricerca e Cooperazione)	Word and Notes : A visual travel between literature and music
2010	Italy	Italian Cultural Institute	Music and Theater of Figure: a bridge across de Mediterranean Sea
2011	Italy	Italian NGO (Ricerca e Cooperazione)	Rising Stars: Itinerant cinema in Egypt
2012	Italy	Italian Cultural Institute	Kalam le-I-Shabab Poetry Workshop
2012	Germany	Goethe Insitut	Dancing the Egyptian Spring
2012	Italy	Italian NGO (Ricerca e Cooperazione)	RE-UNE

⁶²⁰ The EU Delegation launches annually a call for proposals for cultural activities.

3.2.2. Celebration of the 2008 EU Year of Intercultural Dialogue

Following the adoption of the 2005 Convention, the EU decided to dedicate a thematic year to the 2008 EU Year of Intercultural Dialogue (EYID), with particular events in Europe and organized by the European countries.

On this occasion, the EU Delegation to Egypt organized a month of cultural activities, mostly gathering project activities from different locally EU funded projects. The EU Delegation also produced a 20-minute TV Documentary, presenting some of the EU-funded cultural projects in Egypt. It was aired on an Egyptian TV, with the objective of raising the EU visibility in Egypt. The project of the *Bibliotheca Alexandrina* "Gastronomy in Alexandria: A cosmopolitan Flavour of the Mediterranean" was published on the EYCD's website.

3.2.3. EU support to the Bibliotheca Alexandrina's projects

The EU Delegation co-funded projects to the *Bibliotheca Alexandrina- Alexandria and Mediterranean Research Center (Alex Med)*, selected under the local call for proposals. The first project was "AlexCinema: The Birth of the Seventh Art in Alexandria" (2005), to celebrate the 100 anniversary of the establishment of the Egyptian cinema industry started in Alexandria⁶²¹. The second project selected was "Gastronomy in Alexandria: A Cosmopolitan Flavour of the Mediterranean" (2008)⁶²², a project using food to introduce the diversity of cultures of the different communities of Alexandria.



Figure V.3- Post card and poster of the project "Gastronomy in Alexandria" (2008)
©Bibliotheca Alexandrina

⁶²¹ Bibliotheca Alexandrina- AlexCinema Project < <http://www.bibalex.org/alexcinema/>>

⁶²² Bibliotheca Alexandrina- Gastronomy in Alexandria project <<http://www.bibalex.org/en/Project/Details?DocumentID=166&Keywords=>> and <<http://www.bibalex.org/alexmed/gastronomy/Gallery/list.aspx>>

3.3. CULTURAL HERITAGE PROGRAMME: PROJECTS WITH EGYPTIAN PARTNERS

Under the regional Euromed Heritage II, Euromed Heritage III, and Euromed Heritage IV there have been several projects involving Egyptian partners, all of them institutions under different Egyptian ministries.

Table V.4- Some Euromed heritage projects with Egyptian partners (2003-2008)

DURATION	PROJECT	EGYPTIAN PARTNER
2003-2007	Defence Systems in the Mediterranean Coast – Pelusium Fortress	CULTNAT
	Unimed	CULTNAT
	Patrimoines Partagés	Bibliotheca Alexandrina
	Mediterranean Voices	Bibliotheca Alexandrina
	Filières Innovantes	Ain Chams University
	Medimuses	El Hefny Centre for Music
2004-2008	Discover Islamic Art	Supreme Council of Antiquities (SCA)
	Rehabimed	Supreme Council of Antiquities (SCA)

3.3.1. Pilot project of Rehabimed: Rehabilitation Wekela Al Maghrabi

This was a Mediterranean project implemented in several countries for the rehabilitation of traditional architecture, and its contribution to the social, economic and cultural development. A pilot project was implemented in the old city of Cairo. The official opening was attended by the Egyptian Minister of Higher Education (17 February 2008). The European Commissioner for Education, Culture, Multilingualism and Youth, Mr. Ján Figel, also visited the project during his visit to Cairo in 2008.



Figure V.4- Shooting of TV documentary on "EU cultural projects in Egypt" (2008)

Wekela Al Maghrabi- Project Rehabimed

Photo: Done by the author

3.3.2. The diplomacy of virtual museums: "Discover Islamic Art" project

Under *Euromed Heritage*, there was a regional project of a virtual museum "Discover Islamic Art" implemented by *Museum with No Frontiers*⁶²³ in partnership with the *Arab League*, and ended in 2009. The project was co-funded by the EU (80%) and the other 20% by the *Calouste Gulbenkian Foundation* and the Spanish Ministry of Foreign Affairs. The project included a multimedia tool which allows visiting Islamic art from 17 museums from 11 countries from Europe, North Africa, and the Middle East. The information of this museum was available in Arabic and eight other languages.

In 2010 the *League of Arab States* invited the MWNF to contribute to its stand at the *World Expo 2012* in Shanghai by presenting the *Discover Islamic Art Museum*. After that, they decided to expand their collaboration signing a *Memorandum of Understanding* in October 2010 to carry out joint projects and actions with the aim of increasing awareness about the cultural heritage of the Arab World and promoting the *Alliance of Civilizations*⁶²⁴.

3.3.3. Siwa- Tanger project on cultural heritage

An Italian NGO led a regional project of cultural heritage in the oasis of Siwa, in the Western Desert, near the Libyan border. In this place there were some ongoing initiatives to promote the tourism in this oasis, located in a remote part of the country. It was also foreseen the arrival of some Italian charter flights in an airport of the army close to there. This could be an example of the link that some development projects can have with some economic initiatives, in this case related to the development of tourism

DURATION	PROJECT	LED BY
2009-2013	Siwa & Tanger: Cultural Heritage for a Better Life	COSPE (Italian NGO)

In addition to that, the location of this project is a strategic area of the country close to the border of a former Italian colony of Libya, which could be an additional interest for the implementation of the project in this specific region of Egypt.

3.4. PROMOTION OF THE EUROPEAN CINEMA IN EGYPT

The EU has taken several initiatives intended to protect the European cinema and to strengthen the audiovisual sector. France has always been insisting on the cultural character of the European cinema. Furthermore, cinema was recognized as a vector of understanding since the Euro-Mediterranean Conference of Foreign Ministers held in Thessaloniki (Greece) in 1997.

To promote Europe's diversity of films, the EU MSs follow regularly the initiative of the organization of an European Film Festival. In most of the EU Delegations of the Mediterranean region and worldwide is also organized a similar event. Its aim is to increase the awareness of European audiovisual production. It is

⁶²³ "Museum with No Frontiers" project < <http://www.museumwnf.org> >

⁶²⁴ MWNF <<http://museumwnf.org/league-of-arab-states/?page=about-LAS-partnership.php> >

complemented by the MEDIA programme⁶²⁵, and in the particular case of the Mediterranean region with the regional Euromed Audiovisual programme.

Table V.5- Some projects and initiatives of European cinema in Egypt

YEAR	EVENT/PROJECT	LEAD BY	PLACE	FUNDING
2005 2009	EU Film Festival	EU MSs	Cairo	EU MSs
2006	Fayoum International Youth Film Festival	Al Asala Foundation	Fayoum	EU Delegation-Local call for proposals
2006-	Euro-Arab Cinema Caravan	SEMAT Production & Distribution	Arab & European countries	Euromed Audiovisual II
2008	Closure Conference Euromed Audiovisual II		Cairo	
Since 2010	Panorama of European Film	MISR International	Cairo	EU co-funding 35.000 €
2012	Rising Stars: Itinerant Cinema in Egypt	Italian NGO SEMAT Production & Distribution	Egypt	EU Delegation-Local call for proposals
2012	First Luxor Egyptian & European Film Festival	Ministry of Culture Ministry of Tourism ECU	Luxor	EU co-funding 9.000 €

Under the Euromed Audiovisual II programme, it was funded the project "Euro-Arab Cinema Caravan", implemented in different by an Egyptian organization in several Mediterranean countries.

3.4.1. The Egyptian cinema industry

The cinema industry in Cairo in one of the main cultural sectors in the Arab region. Egypt protects its national cinema with taxes applied to foreign films, and limiting the number of their copies, with five copies per city. As consequence, 80 percent of films in cinemas are Egyptian and only a 20 percent are foreigner countries, mainly from the United States. In addition to that, foreign films are not dubbing, and with the rate of illiteracy of around 30 per cent, it contributes to a low level of distribution of foreign films. Other films from other Arab countries or Europe have a very low share of spectators In addition to that the production companies only contract Egyptian actors, since they are protected by the syndicate of actors. (Martel, 2012. 376-379)

Censure is applied to films when it is considered that deal with political, sex and religion issues. Curiously the censure is not applied when film exhibition is organized by a foreign cultural centre. Therefore for Egyptians is the opportunity to watch some films which would not be possible in a cinema session.

⁶²⁵ MEDIA- *Measures pour l'encouragement et le développement de l'industrie audiovisuelle.*

3.5. EGYPTIAN PARTICIPATION IN THE EU RESEARCH COOPERATION PROGRAMME

The *Cairo Declaration* signed during the *First Euro-Mediterranean Ministerial Conference on Higher Education and Scientific Research* remarked the importance of this field in the ENP. The conference held in Cairo in June 2007, was focused on "Towards a Euro-Mediterranean Area of Higher Education and Research".

Table V-6-
Some EU-funded projects under the 6th Framework Programme (2002-2006)

PROJECT	FIELD/ACTIVITY	EGYPTIAN PARTNER	EU CONTRIBUTION (€)*
ARCHAEOMAP	Archaeological Management Policies	SCA- Supreme Council of Antiquities	
HAMMAM	Study	MIMAR Engineering Consultancy & Townhouse Gallery of Contemporary Art	245.720
INFOMAN	Database	CULTNAT	70.000
INFRARTSONIC	Restoration	CULTNAT	283.500
MEDAL	Metals conservation	The National Research Center & The Egyptian Museum	51.120
MEDISTONE	Archaeology Stone conservation and restoration	SCA	156.480
NOESIS	Documentation and restoration	CULTNAT	24.230
OPERHA	Restoration	SCA & University of Cairo	166.570
PAPERTECH	Paper conservation	University of Cairo & Mubarak City for Scientific Research and Technology Applications & SCA	222.400
Patine du Desert	Immovable heritage Restoration	Ain Shams University	25.000
PROHITECH	Architecture conservation	Engineering Center for Archaeology and Environment	80.000
PROMET	Metal conservation	National Research Center & National Institute of Laser Enhanced Science & Egyptian Museum	273.400
QUARRYSAPES	Conservation	North-South Consultants Exchange & SCA	211.164
SHADUF	Study	CULTNAT	123.500
WIND CHIME	Rehabilitation	Cairo University	90.000

*The amount of the EU contribution refers to the EC contribution to Egyptian participants.

Source: European Commission- DG Research <<http://ec.europa.eu/research/index.cfm?pg=dg>> and CORDIS-Community Research and Development Information Service <http://cordis.europa.eu/home_en.html>

There are four EU financial instruments for the support of EU- Egypt Science and Technology Cooperation:

- Framework Programme for Research and Technological Development
- European Neighbourhood and Partnership Instrument
- Targeted Expert Assistance and Information Exchange Twinning
- Neighbourhood Investment Facility.

Otherwise, the EU-funded programmes represent an important contribution to the higher education in Egypt, and there are several programmes where Egypt participates:

a. The EC funds the bilateral Research, Development, and Innovation Programme (RDI) with 11 million € (2007-2010).

b. Framework Programmes⁶²⁶: Egypt has strongly benefited with several projects under the 6thFP and 7thFP, receiving funding from the EC of over 6.6 million € and participating in 70 projects. The 6th FP included different thematic areas, one of them on international cooperation, with several regional partners involved in each project. There were 14 projects funded in Egypt, with a total EU contribution to Egyptian partners of 2.023.084 €, mainly on conservation and restoration and also the research of archaeology. The projects involved different regional partners with different national components. In most of the projects, the Egyptian partners were public universities and governmental institutions, like the *Supreme Council of Antiquities* (SCA), the *Centre for Documentation and of Cultural and Natural Heritage* (CULTNAT)⁶²⁷ or the *Bibliotheca Alexandrina*.

- In the 7th FP (2007-2013), with the title "Construction of Europe from Knowledge" included four specific programmes, one of them on 'Cooperation' included nine thematic fields. Cultural Heritage could be included in 'Environment' and 'Humanities' as well (Querol, 2010: 36-37).
- The 8thFP funded the EACH Project (European Agency for Cultural Heritage). A preliminary draft of the project was discussed during the 4th International Congress on "Science and Technology for the Safeguarding of Cultural Heritage on the Mediterranean Basin" held in Cairo in December 2009.

c. Tempus Programme. Egypt participates in the European Tempus programme, and the activities are coordinated by a National tempus office in Cairo. In addition, it has contributed to increasing the mobility flows between Egypt and Europe, with around.

d. Erasmus Mundus, which finance the mobility of a significant number of students. This programme does not have a local structure for promotion and this reason, is not very well known. Among the objectives of the Erasmus Mundus Programme (2009-

⁶²⁶ Launched after the Maastricht Treaty

⁶²⁷ CULTNAT was inaugurated in 2002. This project is supported by the Ministry of Communications and Information Technology, and it is affiliated to the *Bibliotheca Alexandrina*.

2013), there is the promotion of European higher education. It includes three actions⁶²⁸:

- Joint programmes including scholarships
- Partnerships with Third Country higher education institutions and scholarships for mobility
- Promotion of European higher education

e. Erasmus +: It is the EU programme for education, training, and youth (2014-2020). It integrated the previous programmes implemented during the period 2009-2013 (including Erasmus Mundus and Tempus). This programme has a strong international dimension, and Egypt is an eligible partner country.

3.6. MED CULTURE AND OTHER EU PROGRAMMES WITH A CULTURAL ISSUES

The EU regional programme Med Culture (2014-2018)⁶²⁹ has as a main objective the development and reform of cultural policies and practices in the South of the Mediterranean (including Egypt), with a consultative and participative approach.

The main objectives are related to:

- Improve the governance of the culture sector, including the elaboration of national plans for culture
- Strengthen mutual development of capacities, including public and private sectors
- Promoting sharing access to information

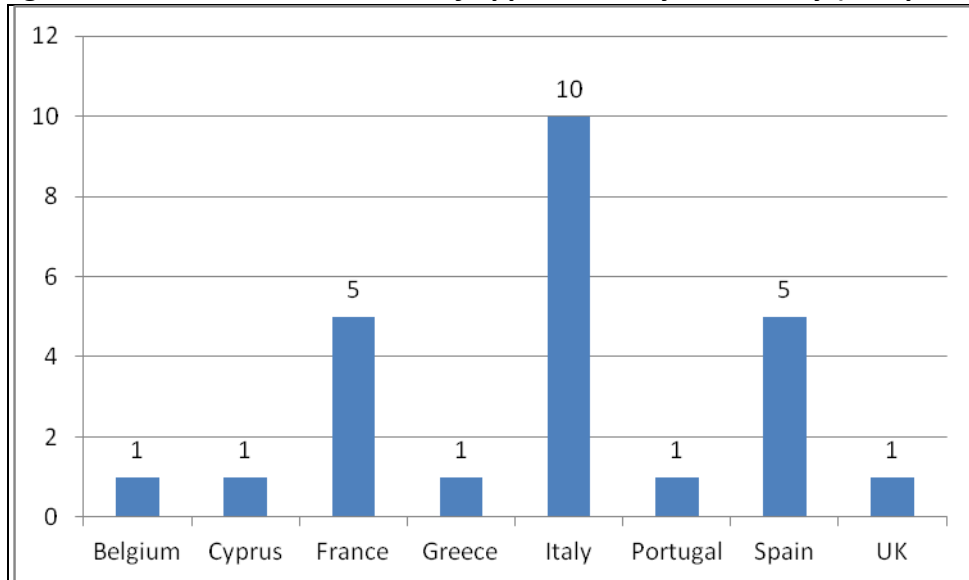
The participation in the Call for proposals launched in 2013 on "**Culture and development in the Mediterranean**" for the new Med Culture programme shows which were the participant countries with more interest concerning the number of project proposals. Italy as European country and Egypt as country from the Southern Mediterranean were the most active submitting proposals. In these cases one of the reasons of an active participation can be, aside of the individual strategic interest, the allocation of the necessary human resources for it, taking into account the dedication that requires the definition of a proposal. There was a quasi absence of participation of the newest EU MSs.

⁶²⁸ DG EACEA

<http://eacea.ec.europa.eu/erasmus_mundus/results_compendia/selected_projects_action_1_master_courses_en.php>

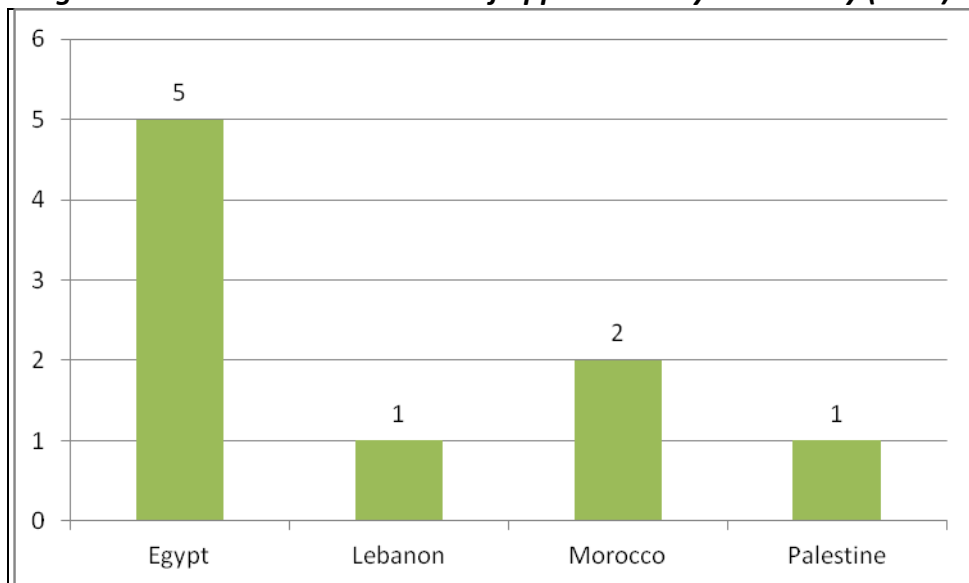
⁶²⁹ Med Culture <www.medculture.eu>

Figure V.5- MedCulture- Number of applications by nationality (European)



Source: Presentation DG DEVCO⁶³⁰

Figure V.6- MedCulture- Number of applications by nationality (Arab)



Source: Presentation DG DEVCO-"Heritage vector of development"

There are many other regional or thematic programmes with the cultural component, which can include culture in different ways: from heritage to tourism., and where Egypt is an eligible country.

⁶³⁰ Presentation of Chrystelle Lucas- (November 2012)
<<http://www.euromedheritage.net/euroshared/doc/121128%20presentation%20DEVCO.pdf>>

Table V.7- Different EU programmes including culture

REGIONAL	MULTI-REGIONAL	THEMATIC	MULTI-THEMATIC
Euromed Audiovisual	Culture Programme	MEDIA Mundus	Investing in People
		Tempus	
Euromed Heritage	Creative Europe	Erasmus Mundus	
ENPI Information & Communication		Erasmus for All	
Euromed- The Role of Women in Economic Life		EUMEDIS	
Med Culture		EUMEDRegNet	
		MED-PACT	
		CIUDAD	
		CBCMED	
		6th FP	
		7th FP	
		8th FP	

3.7. MULTILATERAL INITIATIVES AND PROJECTS

3.7.1. European joint cultural activities in Egypt: The "Jazz Factory"

The First International Jazz Festival in Cairo "Jazz Factory: An European-Arab Music Celebration" was European⁶³¹ (5- 14 November 2008).

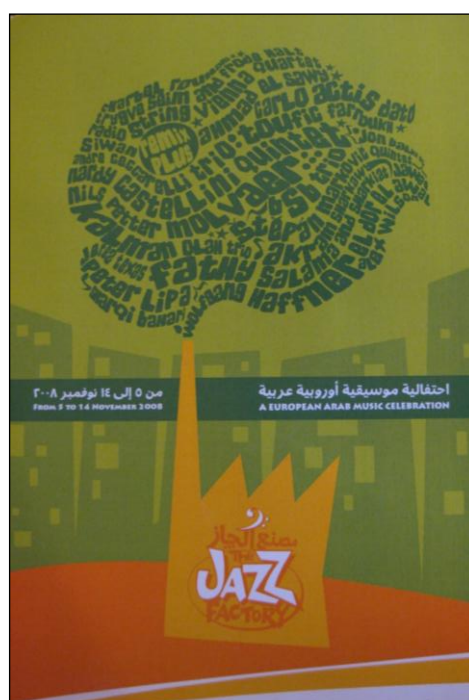


Figure V.7- Poster "Cairo Jazz Factory- A European-Arab Music Celebration" (2008)

⁶³¹ EL-SHERIF, H. (2008). "The Jazz Factory storms Cairo next week". *Daily News Egypt*, 30/10/2008. <<http://www.dailynewsegypt.com/2008/10/30/the-jazz-factory-storms-cairo-next-week/>>

Following an initiative of the EU Delegation and 11 European Embassies in Cairo⁶³², the festival was organized jointly by the Egyptian Ministry of Culture, the Egyptian Tourism Authority, and coordinated by *Al Mawred Al Thaqafy*⁶³³. It also included some sponsors⁶³⁴. The programme included 13 performances with 18 European and Arab musicians⁶³⁵ promoting the intercultural dialogue⁶³⁶.

With different venues, some of the concerts were indifferent palaces of Cairo⁶³⁷ and other cultural centres⁶³⁸. An Egyptian⁶³⁹ and an European musician⁶⁴⁰ supervised the concerts, and the previous workshops were attended the musicians. All the concerts had a lot of success and were full of citizens of Cairo from all ages.



Figure V.8- Jazz concerts of the "Jazz Factory"
Manastarely Palace & Al Sawy Cultural Center (2008)
Photos: Done by the author

3.7.2. EU Cooperation with UNESCO

The EU maintained bilateral cooperation with UNESCO, almost exclusively on cultural heritage until 2012, when it signed a bilateral agreement. Before the signature of the MoU o partnership in October 2012, UNESCO had requested EU support for projects in the different call for proposals where it was eligible.

UNESCO got several grants for projects co-financed by the EU. Firstly leading the project "Festivals of the Sun" under Euromed Heritage III, and a project of "Safeguarding Traditional Festivals" under the local cultural activities in Egypt (2007). The project implemented jointly with the *Egyptian Society for Folk Traditions* (ESDT), was focused on gathering the information and visual documentation on intangible cultural heritage.

⁶³² Spain, Czech Republic, Italy, the Netherlands, Austria, France, Germany, Hungary, Slovakia, the United Kingdom, and also Norway.

⁶³³ *Al Mawred Al Thaqafy*

< <http://mawred.org/evenements/2008-evenements/the-jazz-factory/?lang=fr>>

⁶³⁴ Emaar, Orascom for Hotels & Development, ITC Group, and Galaxia Tours.

⁶³⁵ From Egypt, Lebanon, Palestine, Morocco, Syria, Jordan, Tunisia.

⁶³⁶ All the concerts had free access.

⁶³⁷ Manial Palace, Manasterely Palace, and Amir Taz Palace.

⁶³⁸ The Arab Music Institute, El Genaina Teather, and Al Sawy Cultural Wheel.

⁶³⁹ Fathy Salama, an Egyptian Grammy winner.

⁶⁴⁰ Peter Lipa, artistic director of the Jazz Festival of Bratislava (Slovakia).



Figure V.9- Moussem of Hassan in Old Cairo (2008)
Photo: done by the author

Within the UNESCO funded project with the EU support, under the *Investing in People programme*, on "Technical Assistance in Cultural Governance" there was a project aiming the implementation of "Culture for Indicators Development Suite" in Egypt. It is a tool of verification the contribution of the cultural sector to development.

4. PROMOTION OF THE NETWORKING

4.1. REGIONAL NETWORKING OF CIVIL SOCIETY: THE ANNA LINDH FOUNDATION

4.1.1. The Anna Lindh Foundation' headquarters in Alexandria

The Anna Lindh Foundation is an inter-governmental institution with the objective of bringing together a civil society of both shores of the Mediterranean. It opened in Alexandria in 2005. The offices are divided in two places: the Swedish Cultural Centre and the Bibliotheca Alexandrina. The Bibliotheca Alexandrina is a cultural complex opened in 2002,

Presently, it is a joint initiative of the UfM, the EU, and the Arab League to foster the dialogue between the Northern and Southern shores of the Mediterranean. It is a network of a network involving the 42 countries. The profile of the organizations involved is heterogeneous.

The ALF is providing grants for the multilateral project (with minimum one partner from the North and one partner from the South) addressed to the members of the national networks. The calls for proposals can be focused on democracy, development, diversity, or dialogue. Projects can include intercultural artistic co-productions. It is also producing reports, on the cultural field is remarkable the "Mapping on Translation in the Mediterranean" (2012), and the report on the trends of intercultural dialogue.

4.1.2. EU and EU MSs Financial contribution to the ALF

Between the Phase I and the Phase III there has been an increase of around 50 percent of the total contribution.

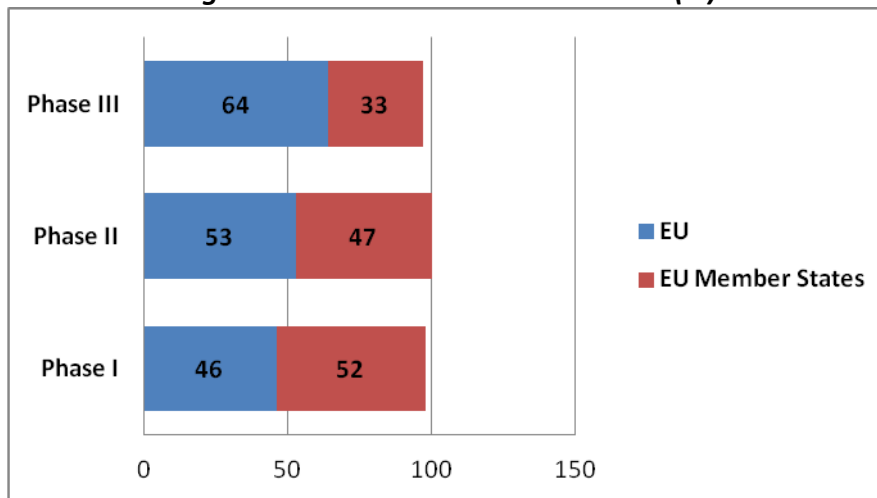
Table V.8- Financial contribution to the ALF

PHASE	FROM	TO	EU FUNDED (million €)	EU FINANCIAL INSTRUMENT	TOTAL CONTRIBUTION (million €)
Phase I	4/8/2005	3/11/2008	5	MEDA	10,49
Phase II	4/11/2008	3/12/2011	7	ENPI	12,52
Phase III	1/1/2012	31/12/2014	7		15,35

Source: [EuropeAid](#). Regional Programmes 2006-2008. Info Notes

The EU contribution to the ALF has been increased since the Phase I, and the EU MSs contribution has been proportionally decreased.

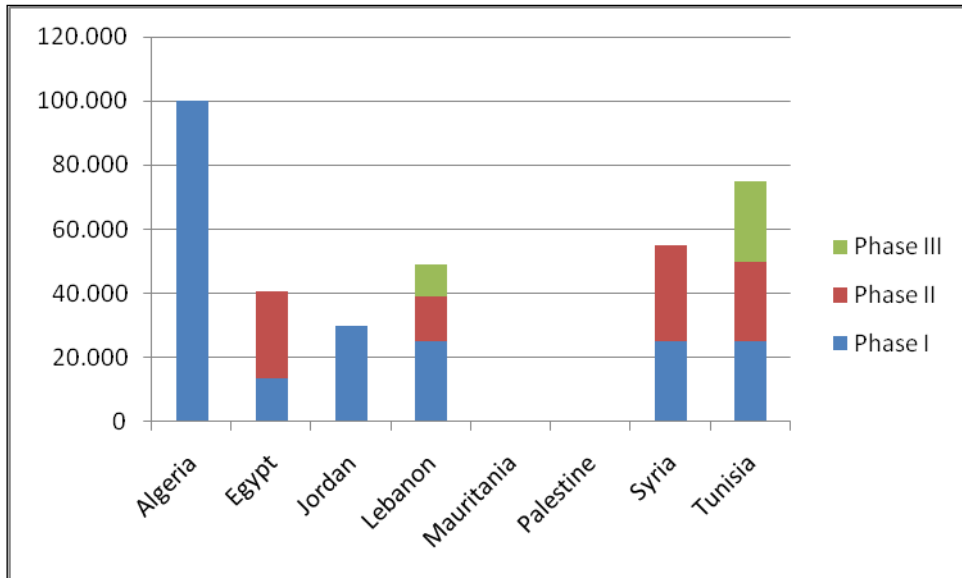
Figure V.10- Contributions to the ALF (%)



Source: ALF

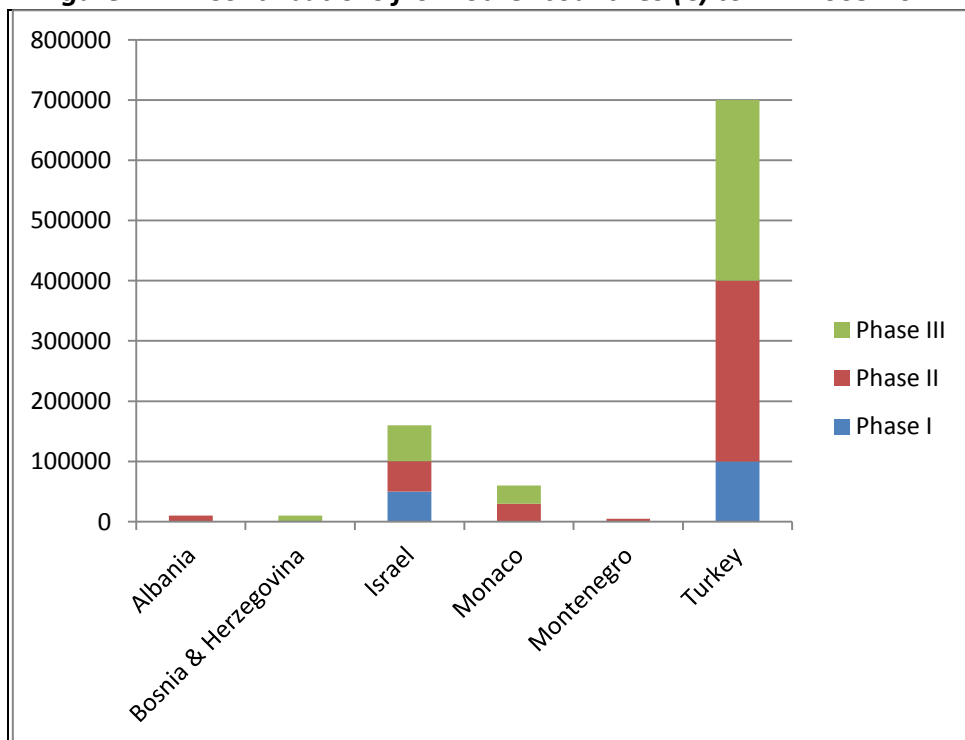
Among the Arab countries Algeria was the primary contributor in the Phase I, followed by Tunisia and Syria.

Figure V.11- Contributions from Arab countries (€) to ALF 2005-2014



Source: ALF

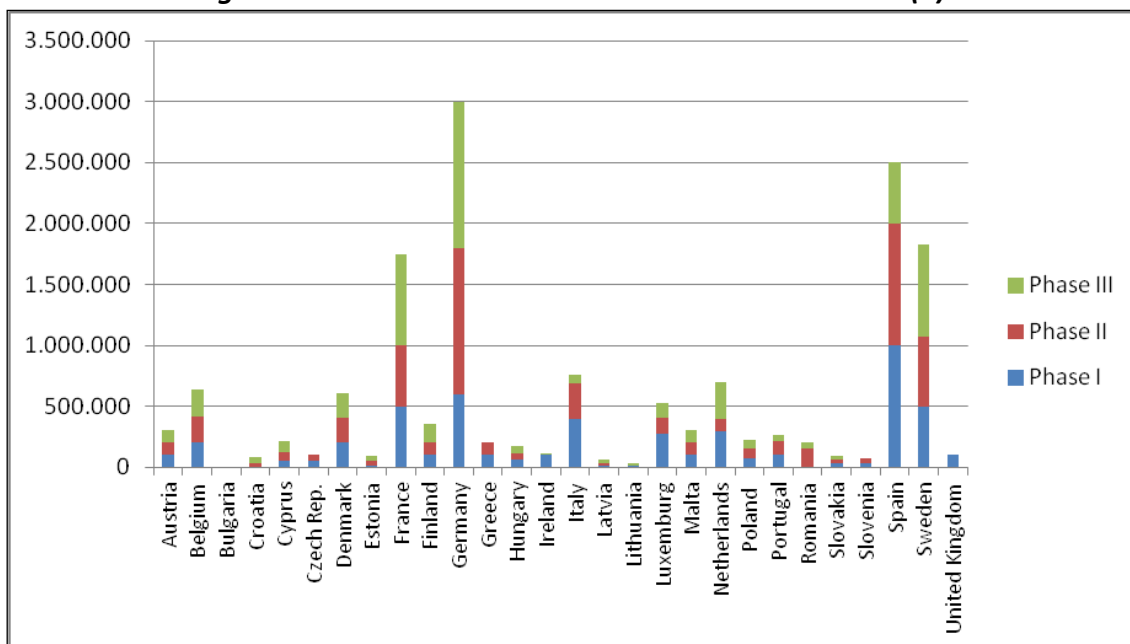
Figure V.12- Contributions from other countries (€) to ALF 2005-2014



Source: ALF

Among all EU Member States, Germany has been the biggest contributor in the period 2005-2014, followed by Spain, Sweden, and France.

Figure V.13- EU-28 Contribution to the ALF 2005-2014 (€)



Source: Anna Lindh Foundation Report 2014

From the Arab countries Algeria is the biggest contributor, focused on the first phase of contributions, followed by Tunisia, which has maintained the same amount of the three different phases. Initially, also Syria contributed in the two first phases. It was followed by Lebanon, Egypt, and Jordan.

From EU MSs, Germany is the country that has contributed more, especially in the II and III phase. The second country with more contribution is Spain, that was the country that provided more contribution financially in Phase I, followed by Sweden and France. Meanwhile, France and Sweden have increased its contribution to phase III, Spain has reduced it.

The ALF has two offices, one at the Bibliotheca Alexandrina, and another at the Sweden Cultural Centre.

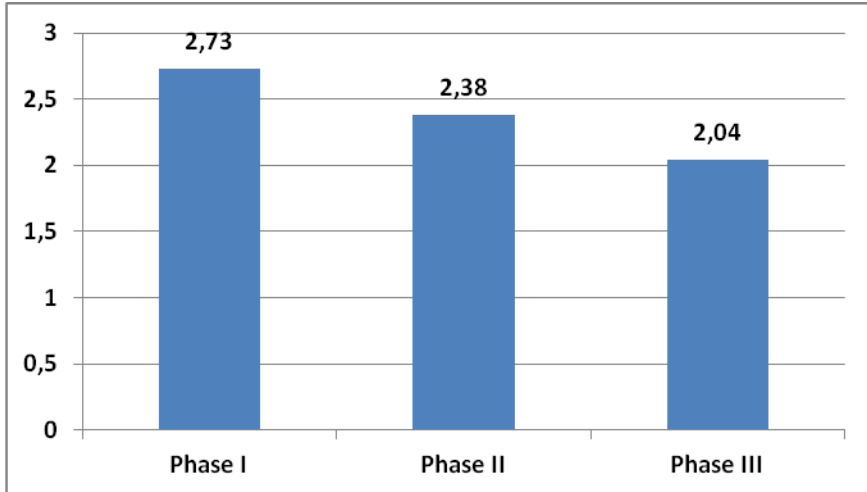
For the moment the executive directors of the ALF have been German, Italian, Spanish.. Except for Italy, their nationalities correspond with the countries that have contributed more financially.

4.1.3. Support to civil society: Budget allocated to call for proposals

- 1ª Phase (2005-2008): 5 million de € MEDA
- 2ª Phase (2008-2011): 7 million de € ENPI
- 3ª Phase (2012-2014): 7 million de € (EU) + 6 millions de € (EU MSs)

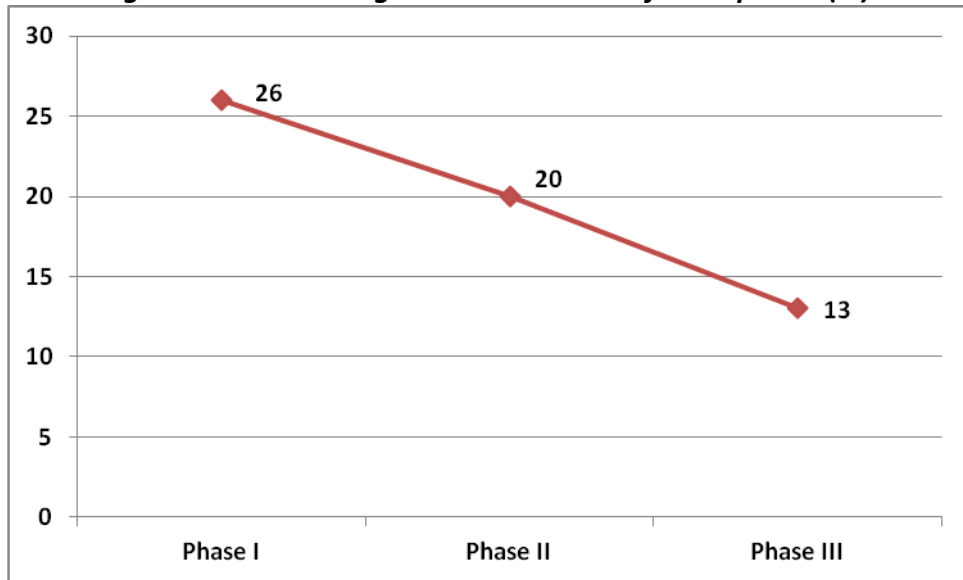
Meanwhile, the budget allocated to the ALF has been progressively increased, the expenditures for the call for proposals addressed to the civil society organizations has been decreased.

Figure V.14- ALF Budget allocated to Call for Proposals (million €)



Source: done by the author from data of ALF

Figure V.15- ALF budget allocated to Call for Proposals (%)



Source: done by the author from data of ALF

5. EU INITIATIVES AFTER THE 2011 UPRISINGS

5.1. ASSESSMENT OF THE EU AID IN EGYPT: REPORT OF THE EU COURT OF AUDITORS

On 18 June 2013, the EU Court of Auditors (ECA) issued a critic report with the EC, the EEAS, and the EU aid spending in the areas of governance in Egypt, before and after the uprising⁶⁴¹, considering the little progress done in support of human rights and democracy in Egypt. The report considered that the main human rights programme⁶⁴² was largely unsuccessful and that following the uprising no major initiatives were taken to tackle key human rights issues⁶⁴³. Furthermore, the ECA followed the track of the EC support between 2007 and 2013, with approximately € 1 billion of aid allocated by the EU to Egypt, with most of this budget using the aid mechanism of the budget support. The report concluded that the auditors were unable to justify between 60% to 80% of the funds provided to Egypt during this period and that the aid was "well-intentioned but ineffective."

5.2. LAUNCHING A NEW EU DIPLOMATIC TOOL

5.2.1. The EU-Egypt Task Force

After the 2011 uprisings in several Arab countries, the EU and Egypt launched a Task Force. The meeting was held on 13-15 November 2012 and Tourism was identified as a priority of the Task Force EU-Egypt. The touristic sector in Egypt is a place of confluence of CCIs and cultural heritage, aside of the investments.

In September 2012 the EU agreed to use a new high-level diplomatic instrument, the *EU-Egypt Task Force* co-chaired by the High Representative co-President (Catherine Ashton) (HR/VP) and the newly elected President of Egypt after the first democratic elections. The objective was to enhance the EU's engagement with the countries in transition.

The largest-ever meeting between the EU and Egypt took place on 13-14 November 2012 in Cairo, through a Task Force, a new form of European diplomacy. The issues discussed during two days were on commercial ties, economic cooperation, tourism, political reform, asset recovery, human rights, governance, infrastructure, ICT and science. Tourism was identified as a priority issue.

The EU undertook to provide nearly 5 million € in the form of loans and grants for 2012-2013. The EU committed to providing additional financial support to Egypt for an overall amount of nearly 800 million €. It is made up 303 million € in the form of grants and 450 million € in loans). All this on the top of 449 million € already provided by the EU to Egypt for the period 2011-2013.

⁶⁴¹ ECA (2013). "EU Cooperation with Egypt in the Field of Governance". SR 4/2013. <http://www.eca.europa.eu/Lists/ECADocuments/SR13_04/SR13_04_EN.PDF> (consulted on 30/6/2013)

⁶⁴² The *European Instrument for Democracy and Human Rights* (EIDHR) <www.eidhr.eu>

⁶⁴³ ECA Press release "EU Support for Governance in Egypt: "well intentioned but ineffective" say EU auditors". ECA/13/18. Luxemburg, 18/6/2013. <http://europa.eu/rapid/press-release_ECA-13-18_en.htm>

5.2.2. Human Rights exclusion from the EU- Egypt Task Force

In November 2012 *Amnesty International* urged the EU-Egypt Task Force to emphasize human rights⁶⁴⁴. Human rights NGOs deeply concerned with the exclusion of Independent Egyptian Human Rights NGOs as EU-Egypt relations are resuming.

The organizations deplored the lack of strong political will from the EU to implement its public commitment to put democratization and human rights at the centre of its relations with South Mediterranean countries and to have full partnership not only with governments but also with civil society organizations⁶⁴⁵.

5.2.3. EU Grants for "Cultural Heritage for Social and Economic Development"

Following the priorities of the EU-Egypt Task Force and the "Strategy 2020" adopted by the Egyptian Ministry of Tourism, the EU Delegation to Egypt launched a € 2,5 million Call for proposals on "Cultural Heritage for Social and Economic Development". This call was launched at the beginning of 2017 under the EU funded programme "Inclusive Economic Growth Programme (IEGP). The aim of this programme is promoting Egypt's economic recovery by improving the business environment and by capitalizing its rich cultural heritage, and to finance initiatives linking cultural heritage and socio-economic development. The focus of this initiative is on the role of tangible cultural heritage as economic driver in a country where tourism is an important economic sector, which has suffered an important decrease of incomes since the 2011 revolts.

5.3. IMPLEMENTATION OF THE 2005 CONVENTION: LAUNCHING THE "SUPPORT TO CULTURAL DIVERSITY AND CREATIVITY IN EGYPT" PROGRAMME

In December 2012 the EU and the Egyptian Ministry of International Cooperation adopted a programme for the promotion of the cultural sector in Egypt. It was considered that Egypt had a relevant position in the region related to modern cultural production.

With a total budget of € 3 million (December 2011-December 2014) the project "**Support to Cultural Diversity and creativity in Egypt**" aimed to support the development of the cultural sector in the new political context, to increase the access to culture, and the promotion of cultural diversity according to the *2005 UNESCO Convention*⁶⁴⁶.

As a result, in December 2013, and after the signature of a bilateral agreement between the EU and the *Bibliotheca Alexandrina*, the Bibliotheca received a €1,5 million for 24-month implementation, to finance cultural and artistic projects in Egypt⁶⁴⁷. The idea was to organize cultural activities in a branch of the *Bibliotheca*

⁶⁴⁴ *Amnesty International* < www.amnesty.eu/en/news/press-release/eu/human-rights-defenders-0599>

⁶⁴⁵ EUROMEDRIGHTS (2012). "EU-Egypt Task Force: Why would Human Rights NGOs be excluded?", 14/11/2012. <www.euromedrights.org/eng/2012/11/14/eu-egypt-task-force-why-would-human-rights-ngos-be-excluded/>

⁶⁴⁶ EU Project Fiche

<https://ec.europa.eu/neighbourhood-enlargement/sites/near/files/aap_egypt_2010_ad7.pdf>

⁶⁴⁷ DAILY NEWS EGYPT (2013). "Bibliotheca Alexandrina receives EU funding". *Daily News Egypt*, 22/12/2013

< <http://www.dailynewsegypt.com/2013/12/22/bibliotheca-alexandrina-receives-eu-funding/>>

Alexandrina in Cairo⁶⁴⁸, promoting the access to culture and new cultural industries, and linking culture to the creation of jobs as well. The Bibliotheca is a public body under Ministry of the Presidency. It is a cultural and educational complex. It hosts one of the two offices of the *Anna Lindh Foundation (ALF)*⁶⁴⁹.

The programme also included the launching of a call for proposals in March 2014 by the EU Delegation with additional €1,5 million to support other stakeholders of the cultural sector.



Figure V.16- Bibliotheca Alexandrina (2009)

Photo: done by the author

5.4. EU DIPLOMATIC STRATEGY: THE "2017 EU CULTURAL PROGRAMME IN EGYPT"

A Cyprus-based company of Public Relations Agency Network, *Action Global Communications*⁶⁵⁰, was selected for delivering a project on "**2017 Culture Programme in Egypt**", with a 16-month contract.

It is a programme in support to the ENP, and to enhance diplomatic and economic ties between the EU and Egypt. The purpose is to organize events showcasing European and Egyptian culture, and increasing the mutual understanding through entertainment and cultural events as well⁶⁵¹. The programme of activities started the *Europe Day* (9 May 2017- Schuman Day) with an "*Europe Day Concert*" and a performance of an Italian soprano⁶⁵² together with the *Cairo Symphony Orchestra* at the Opera House. The concert was organized in collaboration with the *Italian Cultural*

⁶⁴⁸ The medieval House of Sennari in Sayeda Zeinab (Old Cairo), renovated by the French and the Egyptian in 1995.

⁶⁴⁹ A second ALF office is in the Swedish Institute in Alexandria.

⁶⁵⁰ In 2009 *Action Global Communications* was previously awarded by the EC (DG EuropeAid) leading a consortium with the Italian News Agency ANSA (and ANSAMed) and the Cyprus News Agency, for the implementation of the regional *ENPI Information and Communication Support Project* in 16 countries. The programme lasted from 2009 to 2012 and from 2012 to 2015. The total budget was of € 11 million. The purpose was to raise the awareness of the EU's cooperation with the ENP.

⁶⁵¹ *Action Global Communications*

<<http://actiondiplomacy.com/case-study/eu-cultural-programme/>> (consulted on 4/4/2017)

⁶⁵² Martina Bortolotti.

Institute. The programme of the concert included the Beethoven Ninth Symphony and Mozart (6-7- May 2017)⁶⁵³.

In addition to that, it is foreseen the organization of events, in English and Arabic, on public literature readings, film screenings, gastronomic festival, contemporary dance, and street theatre.

⁶⁵³ *Cairo Symphony Orchestra* < <http://www.cairo-symphony.com/may.htm>>

VI. CONTRAST OF HIPOTHESYS

1. THE GEOGRAPHIC SCOPE OF THE EUROPEAN CULTURAL RELATIONS

Despite that Egypt is an important partner in the region, some European initiatives, and policies related to culture have a wider geographic scope than only Egypt, and the same happens with some EU MSs. Due to the strategic place of Egypt for implementing a strategy of cultural diplomacy, some initiatives are not only targeting Egypt as an individual country, but also the Arab world as a whole. Egypt offers an important position for cultural diplomacy since the headquarters of the *Arab League* are based in Cairo. Therefore, in some cases, the expansive wave of what is done there can arrive at the rest of the Arab countries. Because of that, some cultural issues should be better analyzed within a wider regional Arab or even Islamic context.

The EU, aside from the bilateral Association Agreement with Egypt, includes cultural issues in its development policy focusing the Mediterranean region, which includes the Arab countries, but also other countries like Turkey and Israel. In the case of the EU MSs, France has traditionally had a clearly defined "Arab policy" but with the Maghreb as the priority area. In the case of Germany, the focus is not only towards some countries of the Arab region, but it is much wider, targeting some close parts of the Islamic world as well. Italy's priority, like in the past, is to have a relevant role in the Mediterranean region, and it is especially interested in its closest countries and the territories that link with other nations of the Eastern African continent which had an Italian presence in the past. Spain has an old external policy towards the Arab countries since the 1950s, where the Islamic history of *Al Andalus* is always present, but the priority country due to its proximity and historical ties is Morocco. The United Kingdom from its side is mainly interested in the Arab countries of the Middle East, and in the countries with which share a colonial past.

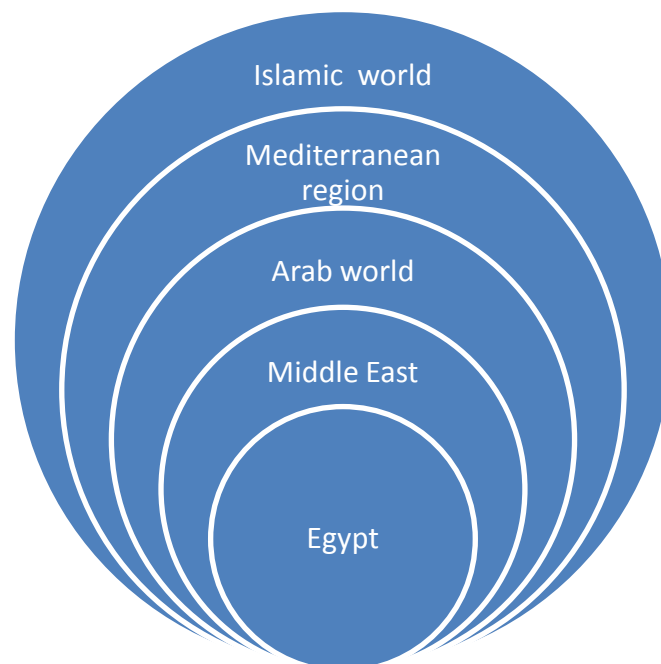


Figure VI.1- Scope of the cultural strategy of European countries

These own geographic priorities are on the ground of their bilateral cultural relations with Egypt. Among the five European countries analyzed, only Germany and Italy have Egypt as a priority country for their political strategy, bilateral economic ties and cooperation to development programmes. In this sense, the bilateral commercial relations are a determinant fact for the bilateral cultural relations and its level activity and/or visibility. Aside of that, culturally a wider context of external cultural policies should also be considered, since culture and cultural production sometimes does not understand of borders and sometimes culture can follow different dynamics than politics.

2. EXOGENOUS FACTS THAT CAN DETERMINE BILATERAL CULTURAL RELATIONS

The bilateral cultural relations of the EU MSs can be conditioned by several exogenous historical, political, economic, cultural and social events. This reality influences and contribute to shaping the different bilateral cultural strategies, policies and initiatives.

Firstly, there is a close link with countries maintaining historical ties with Egypt and the bilateral cultural relations. The relations can be diverse and related to a colonial past, the presence of national minorities in Egypt, or the involvement at the beginning of the Egyptology, as examples. One of the objectives of the bilateral cultural relations can be related to the preservation and maintenance of this old cultural presence in the country, where the historical links provide an added value and a closer relationship with Egypt.

Table VI.1-Determinant fact for bilateral cultural relations

KIND OF FACTS	FACTS
Historical	Colonial past Historical presence and relations Previous presence in the country
Political	Geostrategic interest Geographic proximity Regional strategic partner Military cooperation
Economic	Trade and commerce partner Oil, gas, and natural resources Direct investments in the country Cultural tourism (closely linked to cultural heritage) Promotion of national CCIs
Cultural	National institutional network, structure, and competencies Preservation/promotion of the national language and culture Cultural tourism Cultural heritage as visibility tool
Social	Migrants Refugees Transnational communities Minority groups in Egypt

Aside from the historical facts, there can be others that also influence in the definition of the priorities, the strategies in their relations with Egypt. These factors can have historical roots, or be linked to political and economic interests, or with a social background

Reviewing the historical and political facts, it shows that Italy, France, Germany, and the United Kingdom are the countries where these aspects can be substantial determinant subjects for their bilateral relations with Egypt. Among the issues taken into account there are the colonial past, the participation in one of the most decisive battles in North Africa during the 2nd World War, and nowadays a place of implementation of some cultural projects involving the countries by that participated in the conflict. Also a historical presence in Egypt, or a geostrategic interest towards Egypt, the geographic proximity, or the importance as a priority partner for Egypt.

Table VI. 2- Determinant historical and political facts

HISTORICAL & POLITICAL FACTS	FR	DE	IT	ES	UK
Colonial past in Egypt	X				X
Egypt next to a former colony			X		
Participation Battle Al Alamein (1943)	X	X	X		X
Historical presence and relations	X	X	X	X	X
Geostrategic interest	X	X	X	X	X
Geographic proximity			X		
Priority partner country			X		
Priority country of development cooperation		X	X		

The economic component has a strong presence in the bilateral relations of Italy and Germany which maintain a close economic relationship, where trade and commerce, together with cultural tourism are key issues. The United Kingdom also holds an important place as principal investor country, followed by France.

Table VI. 3- Determinant economical facts

ECONOMICAL FACTS	FR	DE	IT	ES	UK
Trade agreement	X	X	X	X	X
Main trade partner			X		
Main customer country	X		X		X
Main provider country		X	X		
Direct investments in Egypt	X	X			X
Origin of cultural tourists		X	X		X
Bilateral Chamber of Commerce		X	X		
Promotion of national CCIIs		X	X		X
Main bilateral donors after uprising	X	X			X

All the five countries have similar facts related to cultural factors. The only country with social aspects, involving Italian communities that used to live in Egypt in the past or Egyptian migrants in Italy.

Table VI.4- Determinant cultural and social facts

CULTURAL AND SOCIAL FACTS	FR	DE	IT	ES	UK
Cultural agreement	X	X	X	X	X
National institutional network	X	X	X	X	X
Promotion of the national language and culture	X	X	X	X	X
Egyptian cultural centre in Europe	X	X	X	X	X
Egyptian migrants in Europe			X		
Former minority community in Egypt			X		

3. ENDOGENOUS FACTORS OF BILATERAL CULTURAL RELATIONS

3.1. Primary cultural policies of the European countries

Culture as part of the external policies and bilateral cultural relations of EU MSs with Egypt include actions conditioned by their individual institutional structure, strategy, and interests in the country. In addition to that, cultural policies in the international framework adopt a different perspective than in the internal context. In fact, rather than the real dimension of national culture, the presence of culture at international level is more related to an idea of the projected cultural image abroad, which not necessarily has to reflect the reality. The cultural policy is determined and conditioned by the framework of bilateral relations with third countries, in this case with Egypt.

Traditionally the primary focus of the external cultural policies is the promotion of the national languages and the cultural dissemination. One of the effects of this policy is the search for a cultural influence, which often is linked to the consumption of some cultural goods as well. As a consequence, the promotion of cultural and creative industries can also be indirectly related to the attraction towards a particular language.

Presently the different strategies also include higher education as a way of promoting language and cultural influence. Also, usually this policy is targeting the elites. But if in the past it was necessary to travel to the European countries, since the recent years the European universities have opened universities in Egypt. The mobility of students, researchers, and professors is linked to these universities, and the research as well, where again the promotion of the language is also implicit.

Concerning the cooperation to development, cultural heritage is the primary priority field chosen by the European countries in the bilateral relations with Egypt. In a country where cultural heritage has a great relevance and contributes to the national incomes through tourism, the projects contributing to the improvement or conservation of the cultural heritage provide an excellent image and facilitate smooth bilateral relations with the Egyptian government. Furthermore, it does not involve

sensitive issues like the freedom of expression and creativity, which could be considered as subversive by the authorities.

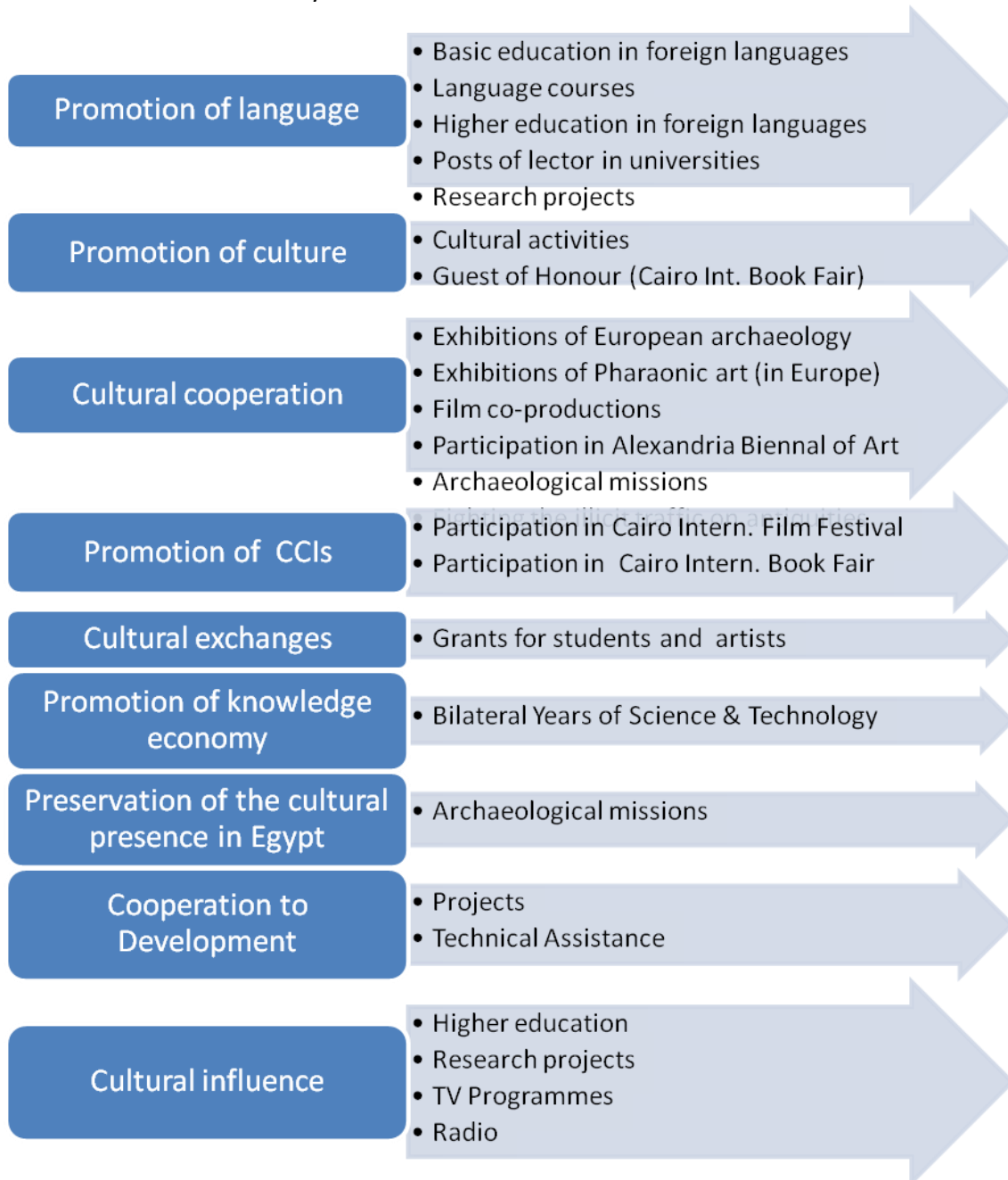


Figure VI.2- Main priority policies and actions in the bilateral relations

3.2. Main institutional instruments of cultural diplomacy

There is an extensive presence of cultural and educational institutions of EU MSs in Egypt, which reflects the strategic importance of the country within the Arab region. As a consequence, the bilateral relations and cooperation involving cultural issues, because the promotion of language and the policies of cultural influence are close to the education. The European cultural presence in the country together is the most relevant compared to the all foreign countries present in Egypt.

Nevertheless, and despite the presence of 27 out of 28 EU MSs diplomatic missions, some countries are more active than the others culturally speaking, like France, Germany, Italy, the United Kingdom or Spain. All these European countries share a historical and cultural past and contacts with Egypt.

Each country has its institutional structure dealing with the different cultural issues. The various national institutions have different competencies which are determinant for the kind of role that can play tackle with the cultural issues in Egypt.

The country with the biggest diversity of institutions in Egypt is France and Germany. Both countries have agencies and bodies specialized. In the case of France, its structure is under the hierarchical structure of the Ministries of Foreign Affairs and the Ministry of Higher Education. Germany has a governmental structure and some specialized and independent bodies dealing with specific issues.

The countries with the smallest number of institutions in quantitative terms are Italy and the United Kingdom. In the case of Italy, it has the embassy and the cultural centre. It hosts its development programme at the embassy and the archaeological centre in the cultural institute.

The United Kingdom has two primary institutions: the *British Council* and the BBC. The British Council is the central body with the independence of the government, and with extensive competencies. Therefore, with a single institution manages a different kind of issues related to the cultural presence abroad, from the teaching of languages or information on the mobility of students to the management of cooperation to development projects. Spain has a medium size structure in quantitative terms, including a development agency, a cultural centre and the embassy.

To get a deeper analysis with a qualitative approach, it would be necessary to have detailed figures on the number of staff, resources, budget, etc. In all cases, the only structure that is not present in Egypt is related to the TV channels broadcasting in Arabic, which are in the respective home countries.

Table VI.5- Main political and institutional instruments of cultural diplomacy

INSTRUMENTS	FR	DE	IT	ES	UK
Bilateral cultural agreement	X	X	X	X	X
Embassy	X	X	X	X	X
Cultural Institute	X	X	X	X	X
Schools	X	X	X		X
University	X	X			X
Archaeological Institute	X	X			X
Research Institute	X	X			
Exchange office	X	X			X
Development Agency	X	X		X	X
National Press Office	X	X	X	X	X
TV Broadcasting in Arabic	X	X			X

3.3. Different cultural initiatives and activities of the European countries

The promotion of language and culture is an important part of national soft power and influence. The various national structures and strategies for cultural influence can also have repercussions in national creative economics (trade and commerce). Germany is the country with more diversity of activities and initiatives.

Table VI.6- European cultural projection in Egypt- Activities and initiatives

PRIORITIES	FR	DE	IT	ES	UK
Language courses	X	X	X	X	X
Posts of lector in Egyptian universities			X	X	
Teachers in Egyptian universities		X			
Cultural activities	X	X	X	X	X
Archaeological missions	X	X	X	X	X
Cooperation to development projects	X	X	X	X	X
University studies	X	X			X
Guest of Honour CIBF		X	X		X
Guest of Honour CFF				X	
Bilateral Year of Science & Technology	X	X	X		
Donation of books to the <i>Bibliotheca Alexandrina</i>	X	X	X	X	X

3.4. Main actions and instruments of EU MSs

The implementation of the different activities needs a series of tools which can be diverse as diverse are the purposes. Linked to the various actions that European countries carry out under their foreign cultural policy and already identified previously, there are different means and instruments for its implementation. The following table gives an overview of the tools and the activities linked to each action of some EU MSs and also of the EU.

It can be noted that the EU MSs' actions and instruments are much wider than the ones of the EU. The EU actions are mainly related to culture, cooperation to development, and cultural influence and promotion of EU media. Meanwhile, the EU is funding cooperation to development programmes.

Table VI.7 - EU MSs Main bilateral external actions and instruments

ACTIONS	INSTRUMENTS	ACTIVITIES
Cultural relations	Bilateral political, economic & cultural agreements Diplomatic missions	Mutual official visits Conferences Exhibitions Concerts Festivals Awards and Prizes Cultural weeks
Cultural diplomacy & Nation branding	Diplomatic missions TV & broadcasting	Cultural events (concerts, exhibitions, etc.) Cluster of actions, instruments & activities Participation in fairs, events & festivals Guest of honour country Tourist promotion Communication material (newsletter, etc.) TV programmes
Promotion of language & Language influence	Cultural institutes Universities Schools Chairs of language & literature Audiovisual agreements Media	Language courses Cultural promotion Cultural exchanges & Mobility Scholarships Conferences Promotion of cultural industries (book, cinema, music, etc.) Co-productions National TV channels & Radio
Dissemination, promotion of culture & Cultural influence	Cultural institutes Universities Schools Media institutions	Cultural activities Conferences Cinema Music Education in foreign languages TV channels & Radio in Arabic Press Agencies
Scientific & Cultural cooperation	Education & Research Institutes	Archaeological missions Conservation and restoration of heritage Education & Training Research Conferences Exhibitions
Culture and cooperation to development	Agencies of cooperation to development	Programmes and projects Technical assistance Capacity building
Promotion of cultural and creative industries	Cultural agreements Chambers of commerce	Participation in Fairs, Events & Festivals
Promotion of education sector & educational institutions	Universities Schools	Formal Education Scholarships Promotion of language
Touristic promotion	Tourist office	Publicity & Promotions Increase of flight connexions (flight companies)
Promotion of national media	TV channels, newspapers & radio	National TVs in Arabic

4. OBJECTIVES OF BILATERAL CULTURAL RELATIONS

Table VI.8- Objectives of France

EXPLICIT OBJECTIVES	IMPLICIT OBJECTIVES
Promotion of language and culture	Maintaining the language presence Cultural influence
Promotion of cinema	Promotion of creative industries
Archaeological missions	Visibility and international prestige Preserving the old presence in the country
Technical assistance museums	Close relationships with Arab countries Prestigious international visibility
Projects for the preservation and the conservation of cultural heritage	Providing a good image of the country National prestige

Table VI.9- Objectives of Germany

EXPLICIT OBJECTIVES	IMPLICIT OBJECTIVES
Promotion of language and culture	Training of workers for German industry in Egypt Cultural influence
Support to the research	Providing a good image of the country Contributes to the national prestige Cultural influence of the elites
Scientific and technological cooperation	Support to the German industry
Researchers mobility	Cultural influence
Participation in the Book Fair	Promotion of creative industries

Table VI.10- Objectives of Italy

EXPLICIT OBJECTIVES	IMPLICIT OBJECTIVES
Promotion of language and culture	Recover historical presence Cultural presence
Cultural heritage projects	International prestige Nation branding
Promotion of CCIs	Nation branding
Development projects	Promotion of cultural tourism Development of handicrafts for Italian industry Regional leadership
Assistance to local governments in the recovery of looted antiquities	Maintaining friendly relations with Egypt

Table VI.11- Objectives of Spain

EXPLICIT OBJECTIVES	IMPLICIT OBJECTIVES
Promotion of language and culture	Cultural presence
Cultural activities	Maintaining fluent relations with Egypt Nation branding
Cultural heritage project	International prestige

Table VI.12- Objectives of the united Kingdom

EXPLICIT OBJECTIVES	IMPLICIT OBJECTIVES
Promotion of culture and language	Cultural influence
Mobility of students	Promotion of the UK as a study destination
Promotion of CCIIs	Cultural influence

5. KIND OF BILATERAL RELATIONS AND CULTURAL DIPLOMACY

Roche (2006) tried to analyze the cultural diplomacy based on the previous identification of several variables. Differently from him, and based on the bilateral relations and cultural projection of the different European countries in Egypt, some features can be identified reviewing the different kinds cultural diplomacy.

Table VI.13- Main features of European cultural diplomacy

FEATURES OF CULTURAL DIPLOMACY	DEFINITION
Direction	One-direction / Two-directions
Dimension	Proportional to other interest
Strategy	Cultural fields and initiatives
Resources	Human, economic, institutional
Participation in EU funded Programmes	Local call for proposals Regional programmes Thematic programme Other programmes

Firstly, cultural diplomacy in Egypt and in general the Arab region is used mainly in a one-direction, and it is not bilateral. The strongest actions follow only one way: from Europe to Egypt. Despite that Egypt is the only Arab country with Cultural Offices in its embassies as a place of reference for the Egyptian students abroad. It also contributes to the cultural promotion of Egypt, where touristic development is one the primary objectives, and therefore, linked to the economic interests. But the size and the kind of actions have a different scale.

From another side, usually, there is a direct proportionality between some determinant facts identified, including historical and economical, and the level of activity, cultural presence and projection in the different fields according to the different national strategies and priorities. The strategy relates to the cultural fields

targeted in the cultural cooperation, including cultural aspects with an economic value and with a non-economic value (Thorsby, 2010). Nevertheless, sometimes the non-directly economic cooperation involving cultural projects can have commercial objectives. As an example, if one student is in a foreign university in Egypt, it will have to learn an specific foreign the language, to follow some language training, to buy foreign books, probably with the mobility schemes will visit the country linked to the university, and probably he/she will establish social and cultural links with this specific country.

6. COORDINATION BETWEEN EU AND EU MSs

5.1. EU cultural priorities in the bilateral cultural relations

The EU is developing its *soft power* (Nye, 1990) using three tools that contribute to enhancing the image of the EU in some priority countries or geographic areas, like the Mediterranean region, and they are the cultural diplomacy, the scientific diplomacy, and the educational diplomacy.

In a smaller scale also in a strategic country with high economic interest, like it is the case of Egypt. In the last years, there has been an EU increase of the importance given to the scientific diplomacy, which is closely linked to higher education and research. In this context, cultural heritage issue can be considered from a scientific perspective or as a source of attraction to the cultural tourism, and therefore related to the economic sector. One of the main tool of EU diplomacy is the cooperation to development programmes on the priority fields of cultural diplomacy. Otherwise, the EU does not apply the clause conditionality of the aid related to the good governance when the economic policy is the top priority in the bilateral relations (Smith, 1997), which it is the case of Egypt.

The EU signed a bilateral agreement with the Egyptian government on scientific and technological cooperation, after the previous signature of bilateral agreements of some EU MSs. On culture, the EU has signed bilateral agreements with Egyptian cultural institutions, like with the Bibliotheca Alexandrina, or in a wider context and at multilateral level with UNESCO, but not bilaterally with the Egyptian government.

Each EU MS holds its sovereignty and maintains its external policy and its bilateral cultural relations with Egypt, including bilateral cultural ties. But there is a wider European framework, which also includes the EU external actions, mainly focused on commercial and trade, and also cooperation to development issues, including several programmes on culture, scientific research, and education.

The EU MSs with a high interest and with a strong institutional presence in Egypt can have more possibilities to the benefit of the EU support for their individual projects and initiatives, following the EU priority programmes. But sometimes some EU MSs can have some priorities and adopt a leading role, followed later with some initiatives of the EU, like it happened with the bilateral agreements of science and technology cooperation, and the Years on these subjects.

Therefore, the EU can contribute indirectly to the cultural, educational and scientific diplomacy of some EU MSs. This issue could confirm the theory that the

European interest is dependent on the bigger states (Hyde-Price, 2006), or in this case with the ones with more individual interests in Egypt. The nations are seeking to increase its *soft power* (Holden, 2013), which can be probed by the development of new instruments and modalities of cultural diplomacy in the past years. This fact can also be related to the development of a competitive identity, which is linked to a national strategy abroad (Anholt, 2007). Therefore in the context of cultural relations and cooperation with Egypt, there can be a competition among the different EU MSs for their individual cultural presence, but also for accessing to the EU financial resources supporting their priorities in the country as part of their cultural diplomacy. In this last case, some EU MSs with an offensive policy, important strategic and economical interests, and/or a wide institutional presence in Egypt can have a clear advantage over the rest of the EU MSs, which cannot compete with them.

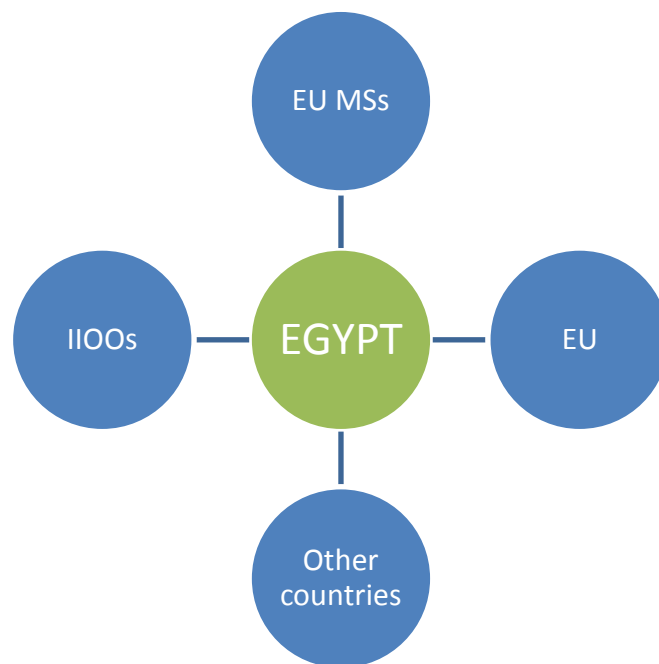


Figure VI.3- International actors and bilateral cultural cooperation with Egypt

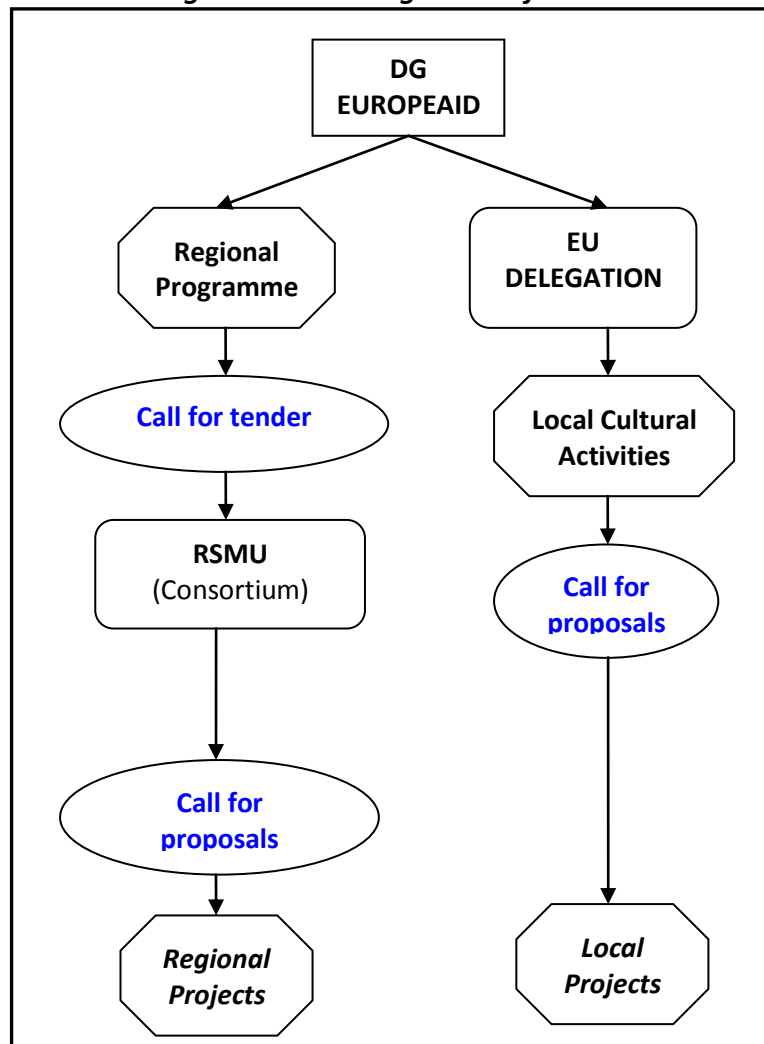
From another side, other international actors and priority partners for Egypt or with an important local or regional presence maintain a presence with cultural institutions and initiatives sometimes similar to the ones from the EU MSs.

5.2. Involvement of EU MSs in local or regional EU funded projects

There are different ways how the EU MSs can be directly involved in the EC programmes and projects as receptors of funds or/and participating in the management of a particular regional programme. Obviously, the kind of actors involved depends on the eligibility criteria of each call and the competencies and capacities of the potential participants.

A first example could be an European public institution/body or an European NGOs⁶⁵⁴ Leading a project co-funded with EU-funds selected through a local or regional call for proposal, leading the project with local partners. Another way could be being involved as leaders of the international consortium in charge of the *Regional Management and Support Unit (RSMU)* of an EU regional programme targeting the Mediterranean region, usually selected through a call for tender. In both cases, when is referred to cultural projects or programmes, or with a significant cultural component, this participation can provide some visibility to the country involved in this projects/programmes with a different scale of visibility and influence. Therefore, it can contribute in an indirect way to its national cultural diplomacy, but in this case supported by the EU-funds.

Figure VI.4- Management of EU aid



Since the beginning of the international economic and financial crisis, which also affected to the EU MSs, most of the national institutions and NGOs suffered a reduction of funds for their activities at international level. Therefore, the possibility of

⁶⁵⁴ Usually the presence of a national NGOs (differently from the transnational NGOs) in a given country depend partly on the support provided by the government of the country of origin.

getting EU funds for cultural projects or activities abroad offers an opportunity for increasing the national visibility in the international stage, and complementing the national budget allocated to it, and specifically in Arab countries and Egypt.

Therefore, if culture is part of the bilateral relations as cultural diplomacy, it could be verified to what extent the EU can contribute indirectly to the cultural diplomacy of the EU MSs. In addition to that, the external cultural policies and the cultural diplomacy are linked directly or indirectly not only to the cultural projection of the country, as a cultural value, but also can have an economic value, (Throsby 2001 & 2010). They can contribute to the promotion its CCIs for example, the country among the students, or contribute to the nation brand (Arndt, 2005).

At the local level, there can be a direct relation between the European countries with a keen interest in the country and/or a solid institutional structure, and therefore with a high capacity in the field and the possibilities of applying and getting EU support to their projects.

In Egypt, since the launching of the first local call for proposals, following the bilateral Association Agreement, there have been several countries like Germany, the Netherlands, France or Italy leading EU funded projects locally. In the case of the EU regional programmes, several countries have been leading the RSMU of several regional programmes, like the United Kingdom, France or Italy.

Table VI.14- Some examples of EU MSs as RSMU of EU regional programmes

PROGRAMME	LEADER OF THE CONSORTIUM (RSMU/PMU)
Euromed Heritage II & III	Italy
Euromed Heritage IV	Italy
Euromed Audiovisual II	France
Euromed Gender "Role of Women in Economic Life" (RWEL) ⁶⁵⁵	United Kingdom (British Council- Cairo)

Table VI.15. Access to EU funds

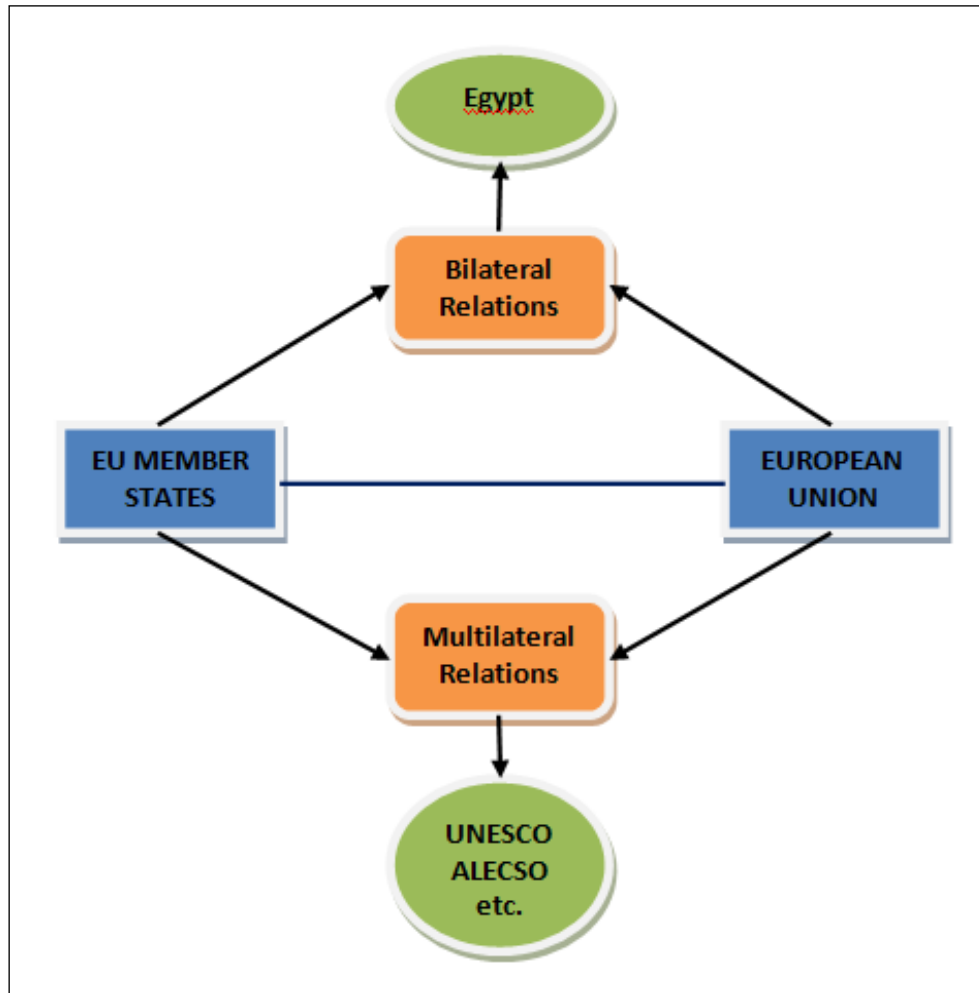
FACTS	FR	DE	IT	ES	UK
Egypt priority country		X	X		
Local cultural activities co-funded by EU		X	X		
RSMU of EU regional programmes based in Egypt					X
RSMU of EU regional programmes	X		X		

The initiatives joining efforts among all EU MSs at the local level, rather than usual are exceptional, despite that several previous actions showed that they could highly contribute to raising the EU visibility in the particular case of Egypt. Despite that, these joint initiatives do not have a specific budget for it, and neither some recent efforts fostering the networking of European cultural institutes abroad with the EUNIC

⁶⁵⁵ British Council- Cairo < <https://www.britishcouncil.org/partner/track-record/role-women-economic-life>> (consulted on 20/2/2017)

network. In this case, the EU interest is of joining efforts without an EU financial contribution. It should be noted that the most beneficiaries of the joint initiatives are the countries with a small institutional structure abroad of without significant human resources. On the contrary, differently from the countries with a solid institutional presence.

Figure VI.5- Relationships of the different international actors



An European collective interest can potentially exist, but the international cultural cooperation is still a field of interstates competition and the research for the power (Chaubet & Martin, 2011: 104), and for the resources. It can even be a race of *soft power* in a world where culture and international politics are in an interdependent relationship, and where nations are increasingly seeking to increase their *soft power* (Holden, 2013). Concerning the EU's aid architecture, It could be affirmed that:

- There is a diversity and complexity of instruments and procedures
- An unequal involvement of EU MSs in the management (PMUs or RSMU) and as beneficiaries of projects co-funded by the EU
- The EU funds can indirectly contribute to individual cultural diplomacy of EU MSs
- Some EU funded programmes can promote individual interests of some EU MSs

- There can be some links between the EU development projects involving culture and individual economic interests in some sectors (handicraft, CCIs, cultural tourism, etc.)

Aside of the relation of the EU and its EU MSs there is also a wider context with other international actors and flows of funding. In the cultural sector the international actors are UNESCO, and specifically related to the Arab-Islamic context, ALECSO and ISESCO. Some EU MSs have bilateral agreements with these international organizations.

VII. CONCLUSIONS

Since the last years, there has been a renewed and increased attention to the role of culture in the bilateral relations and as a tool of diplomacy. Despite that, it is not easy to get a complete overview of the real dimension of culture in a determined cultural and geographical context with quantitative and qualitative indicators. This research has tried to contribute to a development of a methodology for the analysis of the role of culture within the framework of international relations.

Otherwise, the issue of culture at the international level requires a multidisciplinary approach to get a full inclusion of all elements involved. It also allows a more complete and accurate analysis, together with the theoretical approach, and empirical knowledge.

Culture in an changing international environment

In general, the global context is not static. Since the launching of the EU policies towards the Mediterranean region in 1995 several institutional, political, economic and social aspects have been affecting and conditioning the development of these EU policies:

The EU has been evolving from the institutional point of view. First of all concerning the number of EU MSs, presently with 28 EU MSs, but with the recent process of the *Brexit* and the subsequent negotiations for the departure of an EU MSs for the first time since the start of the creation of the organization. The approach to the neighbourhood countries has also been evolving with different policies and initiatives targeting the Southern and the Eastern countries, and with an increase in the number of instruments, becoming more sophisticated. Also internally the EU has modified its internal structure, with the creation of the new EEAS with the entry into force of the *Lisbon Treaty* at the end of 2009. More recently, since 2014 the EU aim is to maximize the role of culture in its foreign relations and to define a strategy of culture in its external relations, but the way how it is planned to do it is not clear yet (Raj Isar, 2015). For the moment a Public Relations and Communication Company has been contracted in Egypt to prepare a programme of cultural activities for 2017, repeating the organization of some cultural events which were successfully implemented in the past, but it is not clear if this initiative is part of the new EU strategy.

From 2008 onwards the changes in the European context have been marked by the economic crisis, which has affected mainly to the cultural institutes and their programmes of cultural activities abroad. Despite that, the EU has tried to foster a network of European cultural institutes with the EUNIC network with a symbolic support and agreement but without a financial contribution for the coordinated initiatives. Otherwise cultural institutes usually are eligible for requesting EU grants for projects implemented at local level, and some of them have already done it.

The social and political context of Egypt has also changed, especially since the revolt started in 2011, the resignation of Mubarak, the celebration of the first democratic elections and the changing of the elected President with a *coup d'état* of the army. These changes and political instability have also brought an increase in the violence. The EU response to this situation has been a significant increase of the support to the cultural sector in Egypt, at bilateral level with governmental institutions, like the Bibliotheca Alexandrina, or launching specific regional cultural programmes

supporting the development of cultural policies (MedCulture) or the cultural industries as a support to growing of employment.

The international legal framework of cooperation to development has also been evolving, related to culture in the international relations, with the adoption of the MDGs (2000) and after 2015 the SDGs. The 2005 UNESCO Convention on the cultural diversity introduced the implicit concept of cultural governance for its implementation. After the previous inclusion of the human aspects of development in the 1980s, the UNESCO definition of measurable criteria with indicators related the contribution of culture to economy, brought the UN recognition of the contribution of culture to development (2010), and increased awareness on the link between the economy and the CCIs. Also, cultural rights have attracted the attention of the *UN Human Rights Council*, with the appointment of a special expert since 2009, and the awareness of the contribution of human rights and freedom of expression to the sustainable development.

But since the recognition of the contribution of culture to development, there has been an increased orientation of the cultural aspects towards an economic focus. The inclusion of CCIs in this context sometimes can present a situation where is not easy to distinguish where is the borderline between development issues and commerce and trade. It is in this regard when sometimes the EU funded cultural projects can contribute to the specific interest of the EU MSs involved in projects.

Culture in the internal and external policies

The cultural policies at international level include two logical frameworks of governmental intervention. The first one is the cultural context, and the second one is related to the external relations with third countries. The role of culture in the public diplomacy takes into account the national context of the cultural policies for defining the presence of culture in the context of international relations

Cultural relations have been evolving because the general context has been changing too, including the cultural projection abroad as cultural diplomacy. Not only for the EU MSs but also for the EU culture at the external level is closely linked with the internal cultural policies. In the case of the EU MSs, the presence of culture at outer level can follow the same political coherence that internally, being the external cultural policies as an extension of the internal ones.

Traditionally the use of culture in international relations was done through the national cultural institutes and schools abroad. But nowadays the instruments for the cultural projection have become broader (Fernández Leost, 2015), they are more diverse and can include a wide variety of actions and activities. In fact, culture in the context of external relation and cultural diplomacy should include not only the academic dimension with schools, universities or cultural institutes, but also the cultural industries, the art and museums, the audiovisual, the media, the research institutes, and the cooperation to development. All these aspects together can offer a general picture to get a complete overview of the real dimension that plays culture at international level (Chaubet & Martin, 2011).

Determinant facts for the bilateral cultural relations

Some determinant facts can be behind the own priorities of EU MSs in the bilateral cultural ties. These facts can have a diverse nature, from a historical presence

in the country or a colonial background. They can also be linked to the use of some European languages in the past and in the present times as well, as a tool of cultural influence. The archeological background of each country is also an element that determines a continuing presence in a state where the archaeological projects provide visibility, national prestige and contribute to smooth relations with the Egyptian government. The presence of some European transnational communities in Egypt, in the past or the present, can also play a particular role. Some of these communities were expelled in the times of Nasser, but few of them remain.

Historical events can also be important. This is the case of the determinant Battle of Alamein during the 2nd World War, close to the Libyan border. The participation of several European countries in this fight or other places occupied by the army in the past can influence the interest of some of the countries involved in the development of cultural projects in the area.

The identification of the different factors, including the bilateral relations contribute to a better understanding of the different motivations that sometimes can be behind the bilateral relations.

The EU and the EU MSs bilateral cultural relations with Egypt

As stated by Remiro Brotons (2006: 327-329) in quantitative terms, the volume of official aid to development of the EU and its MSs reflex of a global effort. But sometimes it is not coordinated, and with deep incoherences, with a plurality of national policies of cooperation and together with the policies executed by the communitarian institutions (Remiro Brotons, 2006: 327-329). The analysis carried out in the particular case of Egypt is a reflect of it.

Each EU MS maintains its external policy and its bilateral relations with Egypt, including bilateral cultural relations. But there is a wider European framework, which also includes the EU external actions, mainly focused on commercial and trade, and also cooperation to development issues, including cultural issues. Each EU MSs follows its external policies and interest. Therefore the presence of culture in their international relations respond to them. Culture in its different forms and cultural cooperation projects can offer an outstanding visibility of the countries involved. And at the same time, to have cultural projects can be a consequence of fluent bilateral relations with Egypt.

The presence of culture in the EU programmes and initiatives is a tool for enhancing the EU image beyond its borders, where with different cooperation programmes the EU is also increasing the role of the science and education diplomacy. According to Nye (1990) culture is one of the three primary sources of soft power, together with the political values and the foreign policy. The EU is developing its soft power using three tools that contribute to enhancing the image of the EU in some priority countries. The EU is increasing its presence where culture is not only engaged individually but also within education and scientific activities, education and science diplomacy. But this recent approach is not only followed in the Mediterranean region, but also in other geographic areas like in Asia (Vandewalle, 2015). Also, some EU MSs are also pursuing this strategy, which facilitates them the access to EU-funded projects under the different EU programmes launched.

In fact, there could be some similitude and parallelisms in the role of education nowadays and it the past, when education to the elites was considered as the top

priority to get cultural and political influence. The individual strategy of each country in this sense reminds the colonial times where education was one of the main contributors to the acculturation processes and a way for earning cultural influence (Dulphy, Frank, Matard-Bonucci & Ory, 2010).

Culture as EU tool for the promotion of a Mediterranean regional integration

The EU defined the policy towards the region with a Mediterranean approach, and since 1995 it has supported several cultural programmes where one of the purposes was the reinforcement of the Mediterranean identity. But these good intentions have not considered that internally the region and also some countries can have a diversity of cultural identities, often linked to the religious identity. The Mediterranean idealistic approach of the EU includes a partial cultural area of the Arab world and it is not complete. Aside of that, the cooperation programmes only include the countries with whom an Association Agreement has been signed. Therefore it is an idea of the Mediterranean conditioned by the bilateral political agreements, and therefore, with some differences respect to the real dimension of the Mediterranean region.

Otherwise, the promotion of the regional integration is one of the primary objectives in the internal level and the external action of the UE towards the Mediterranean region. Since the EU is a successful model of integration, it applies the same model to other areas of the world. In the framework of the Euro-Mediterranean Association, with the primary objective of the creation of a Euro-Mediterranean area of free trade. The UE promotes commerce as a tool for the integration of undeveloped countries to the world economy (Remiro Brotons, 2007: 73-100). Some of the cultural programmes funded, especially Euromed Heritage, have tried to contribute to the reinforcement of a Mediterranean identity. As the EU had already been doing in its internal policies, culture has been used as a tool for the promotion of a regional integration, where economic issues have a main position on the political agenda.

The Mediterranean identity can be one of the several identities present in the region. But in countries like Egypt, this Mediterranean identity is mainly present in one city, Alexandria. Other parts of the country can have a more African or Bedouin identity. And above all identities, the Arab identity is still strong, and of course the Islamic identity, the main religion followed in the region.

But the Mediterranean is also a space where the *soft power* is one of the essential elements for understanding the geopolitics stakes. And where there is a competition among all powers, where culture, education, ways of life, etc. are also powers of soft ideological and offensive influence (Rahmouni Benhida & Slaoui, 2013: 101). Furthermore, a competitive identity among some EU MSs can also involve some European countries trying to lead the European presence (Anholt, 2007).

SUGGESTIONS FOR FUTURE RESEARCHES

1. Development of a method for a systematic analysis of bilateral cultural relations

The development of a methodology for analyzing the different aspects of the bilateral cultural relations systematically, from a qualitative and quantitative perspective, with a particular country or at regional level could contribute to the clarification on how is the

presence of culture within the international relations. In addition to that, it could also facilitate the comparison of the different strategies of the different countries or towards some countries or regions of the world.

2. Comparison of culture in external relations of Europe with other geographic areas

The comparison of the European foreign relations with other geographic areas (Asia, Africa, America, etc.), sub-regions or countries would allow the verification of similarities and differences. It could provide a clear overview of the different presence and actions of the various EU MSs and their relation with the presence of culture in the different EU strategies and cooperation to development programmes.

3- Statistics on the participation of EU MSs in the different cultural programmes

It could be interesting the development of a deeper insight into the involvement of the EU MSs in the different cultural programmes and programmes with cultural component out of the European context. The different roles (leader, partner, beneficiary, RSMU, etc.), could provide a picture on which is the real scale of involvement.

4. Study of the penetration of different European creative industries in third countries

A study of the presence of the different creative industries and its distribution in some specific regional or sub-regional areas. It could contribute to the development of future strategies, and to a better understanding of the export dynamics out of the European context.

5. Identification of new tools and ways of cultural diplomacy

In the recent years, European national museums are becoming new tools of cultural diplomacy, especially in the Arab world, and in its relation to Europe and the rest of the world. This new diplomatic tool can be involved in different ways, like touring exhibitions, new sections, preservation of tangible cultural heritage or technical assistance to third countries among other.

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